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ABSTRACT

This document describes one phase of efforts to reorganize music curricula in the K-12 General Music program in Duval County, Florida. Following the Systems Approach for Education (SAFE) curriculum development model, a curriculum for the junior-high General Music course was designed, based on performance objectives. A teacher test booklet was developed which includes items written for each objective, criteria for achievement, and a selection of musical examples required for aural and/or visual stimuli. Student pre- and posttest booklets were compiled from the teacher test booklets, 3M Datronics test scoring forms were selected, and audiotapes were made for each of the tests. All materials were analyzed for content validity, mastery, and hierarchy. Results of field testing show that (1) participating students improved their musical skills and knowledge, (2) participating teachers favored installing the curriculum, and (3) administrators approved extending the curriculum to all junior-high General Music classes. Extensive appendices include a course description, performance objectives, all the developed materials, requirements and constraints of the project, and an assessment system for music curricula. (Author/AV)

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PROMOTE IMPROVEMENT
IN THE JUNIOR HIGH SCHOOL
GENERAL MUSIC COURSE
--a SAFE approach

by Stella M. Gourneau*

BEST COPY AVAILABLE

Submitted in partial fulfillment of the requirements for the degree of Doctor of Education, Nova University

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Jacksonville Cluster
Dr. Bernice Scott, Coordinator

Revised
Maxi I Report
March 30, 1976

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TABLE OF CONTENTS

PAGE

LISTING OF APPENDICES . . . . (i)

ABSTRACT . . . . (ii)

INTRODUCTION . . . . (iii)

I. BACKGROUND FOR THE PRACTICUM 1

- A. Curriculum Development in Duval County
  - 1. Components in the SAFE Model
  - 2. Music Curriculum Development
- B. Rationale 8
  - 1. The Need for Accountability
  - 2. The Need for a General Music Design
  - 3. The Need for Articulation

II. PURPOSE 13

III. PROCEDURES. 13

- A. The Development of an Outline of Music Skills
- B. The Development of Performance Objectives
- C. The Development of Test Items
- D. The Validation of Curriculum Products
- E. The Preliminary Field Trial
- F. The Development of Record Keeping Devices
- G. The Compilation and Analysis of Data

IV. EVALUATION 30

- A. Criteria
- B. Compliance

V. CONCLUSIONS AND RECOMMENDATIONS 35

VI. APPENDICES 38

VII. BIBLIOGRAPHY 401

LISTING OF APPENDICES

APPENDIX: PAGE

A. Outline of Tasks in the SAFE Model 38
B. Course Description 54
C. Outline of Basic Music Skills/Concepts 55
D. Performance Objectives (TPO's, IPO's, LS's) 60
E. Learning Path 223
F. Teacher Booklet of Test Items 259
G. Curriculum Adherence to County Specifications (Verification) 329
H. Curriculum Validation (Verification) 330
I. Student Test Booklets 336
J. Student Response Sheet (Test Scoring Form) 377A
K. Audio Tapes for Test Administration 377B
L. In-Service Training (Verification) 378
M. Student Tracking Card (Rough Model) 383
N. Preliminary Field Trial, Teacher Questionnaire . . . 387
O. Practicum Requirements and Constraints 391
P. Practicum Evaluations from Local Reviewers 393
Q. Assessment System for Music Curricula 398

ABSTRACT

The objective of this practicum was to coordinate the processes required in 1) the development of a curriculum design based on the SAFE approach for the junior highschool General Music course, 2) the development of pre and post tests for the curriculum design, and 3) the implementation of a preliminary field trial of the products developed. The products were developed and field tested. Subsequent investigations showed that the students participating in the field test did gain in music achievement, the participating teachers were in favor of installing the curriculum, and administrators in the Curriculum Division did sanction extending the curriculum to all junior highschool General Music classes.

INTRODUCTION

This practicum report describes one phase of the participant's efforts to coordinate an extensive reorganization of music curricula in the K-12 general music program in Duval County.

Following the listing of appendices, abstract, and introduction, the report describes the SAFE (Systems Approach for Education) approach to curriculum development currently being used in the county, and gives the rationale for choosing this particular practicum project.

The purpose of the practicum, and the position of the practicum effort in the over-all coordination of music curricula, are cited in Section II.

The section on procedures deals with the actions involved in the attempt to achieve the objectives of this practicum.

The criteria established in the practicum proposal for evaluating the practicum are listed, the compliance or non-compliance with the criteria is stated, and the sources for verification are cited in the Evaluation section of the report.

Section V containes the conclusions, recommendations for replication on a wider scale within the county, and summary.

The appendices appear in Section VI. They include copies of the products developed, as well as, verifications of the procedures undertaken.

Section VII contains the bibliography.

BACKGROUND FOR THE PRACTICUM

A brief explanation of the approach to curriculum development which is being used in the Duval County School District, and the status of the development of music curricula using this approach, is provided as background information for this practicum report.

Curriculum Development in Duval County

During the 1969-70 school year, the Duval County School Board, utilizing standardized test information and informal surveys, established as need priorities, within the Curriculum Division, 1) improvement in reading skills, 2) increase in vocational course offerings, and 3) standardization of course offerings throughout the school system. To respond to these needs, a system-wide in-service training course in utilizing a system approach to curriculum development was instituted in December, 1969.

Utilizing the system approach has caused the Curriculum Division to become committed to a performance-based, learner-oriented curriculum for the school system. The System Approach for Education (SAFE) Curriculum Development Model by R. E. Corrigan Associates is the systems approach being used by Duval County as the in-service education tool for change to a performance-based, learner-oriented curriculum.[1] (See Appendix A for a brief outline of the tasks involved in the use of the SAFE model.)

Task forces were organized to determine the status of, and establish priorities for, curriculum development in the county. At the secondary level, the priorities were: 1) courses required for graduation (academic, vocational, and pre-technical students), 2) courses with the greatest enrollment, and 3) all other courses. At the elementary level, the priorities were: 1) reading, mathematics, and communications, 2) science and social science, and 3) art, music, and physical education. (Music falls within the third priority at both the elementary and the secondary levels.)

This approach to curriculum development is the Duval County School System's attempt to: 1) individualize instruction, 2) establish system-wide measurable performance objectives (specific statements of what is to be learned) for each subject area, and related criterion measures (which provide specific information as to whether the performance objectives have been successfully accomplished), 3) identify minimum standards of performance in the various curriculum areas, and 4) establish reliable means for creating, selecting, disseminating, and utilizing alternative methods/media throughout the school system.

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[1] R. E. Corrigan Associates, Systems Approach for Education, Anaheim, California, R. E. Corrigan Associated, 1970.

At present this curriculum development for various subjects is in many stages. Reading curricula, for example, is being linked to CMI (Computer Managed Instruction), CAI (Computer Assisted Instruction), SIS (Student Information System), DEMIS (Duval Education Management Information System), and PPBS (Program Planning Budgeting System), while Art Curricula has yet to be switched to the use of the SAFE model for curriculum development.

Components in the SAFE Model: Five interrelated components are used to develop curricula in this model: 1) the curriculum design, 2) diagnostic tests, 3) a catalog of suggested methods/media alternatives, 4) lesson plans, and 5) record keeping devices. Each component is derived from preceding steps in analysis and each component provides information necessary to the creation of succeeding components.

The curriculum design component consists of three elements in this model. The first of these is a set of performance objectives--TPO's (terminal performance objectives), IPO's (interim performance objectives), and LS's (learning steps)--considered to be essential to the successful performance of the students. These performance objectives are very specific and written so that teachers agree on their intent. Each performance objective is written in terms of what the student is to accomplish, and identifies a specific criterion to determine the quality of the student's performance.

The second element of the curriculum design is a set of CQ's (criterion measures)--one specific test for each performance objective. This test identifies specific performances that the student is to exhibit for the successful accomplishment of each performance objective (TPO's, IPO's, and LS's).

The third element of the curriculum design is the functional learning path--a logical progression of ordering of all performance objectives contained in the design from simple to complex. At this stage of development, the performance objectives are usually placed in categories ("strands") which collectively make up the subject area. Within each strand, the performance objectives are sequenced from simple to complex, and are all grouped into levels of achievement.

The diagnostic tests component is a set of pre and post criterion referenced tests for each performance objective contained in the system. The pre test is used to assess an individual student's competence in relation to the specific performance objective. The post test is used to verify successful accomplishment or attainment of the specific performance objective. Each pre and post test contains: 1) a set of directions to the student explaining procedures for completing the test, 2) a specific criterion for success, usually a statement that a certain number of test items must be completed correctly, and 3) a designated number of test items which measure only the performance objective to which the test is keyed.

The third component is a catalog of suggested methods/media alternatives keyed to the identified performance objectives. Six major categories (textbooks, workbooks, kits, duplication materials, A-V materials, and games/group activities) have been established to categorize all methods/media related to each performance objective. The criteria for initial inclusion of methods/media within the catalogs are that the item is: 1) specifically related to the particular performance objective, and 2) readily accessible to instructors within the system.

The fourth component consists of a set of lesson plans for specific skills. There is, at a minimum, one lesson plan for each performance objective. These lesson plans are designed to be used as models for developing additional plans for teaching specific skills.

A series of record keeping devices make up the fifth component. This includes the Student Tracking Cards, Class Record Charts, and Student Report Sheets. The Student Tracking Cards provide a means of indicating when a student is administered either a pre or post test, whether he passed or failed the test, and those skills upon which he is to work next. The Class Record Charts assist teachers in determining ad hoc skill groups. The Student Report Sheets are used to inform parents of their child's progress.

When the five major components of this SAFE system are sufficiently developed for a given subject area, the process of classroom implementation is begun. Four major phases are identifiable--orientation and in-service training, classroom organization of resources, the placement of each student, and specific skills instruction (grouping plans, tutorial opportunities, independent study requirements, etc.).

The components, or any part of them (performance objectives, test items, lesson plans, etc.), may be altered, rejected, or revised at any of many stages--development, field trials, implementation, evaluation or recycling.

Music Curriculum Development in Duval County:

Since the Curriculum Division is committed to the development of performance-based, learner-oriented curricula, it was logical that this model be used for the development of music curricula for several reasons: 1) it is being used in the Basic Skills subjects, 2) teachers involved in the field testing and implementation of these curricula will be familiar with the model, thus reducing the necessity for in-service training when attempting to install a music curriculum, and 3) the possibility of installing a music curriculum based on this model will be greater than it would be if a different model were used. Hence, music curricula based on the SAFE model would ultimately be more valuable to students, teachers, and music teachers in our schools.

The development of performance-based, learner-oriented, music curricula using the SAFE model, is in its initial stages in the Duval County School District. A Music Theory I curriculum for the senior highschool, a Band curriculum for the junior highschool, and a General Music curriculum for the elementary school levels are in various stages of development.

The Music Theory I curriculum has been developed and implemented to the extent that the terminal performance criterion measures have been consolidated into a final examination which is used in the Credit-By-Examination Program. That is, if a student elects to take the examination prior to enrolling in the course, and passes, he earns one credit in Music Theory I, and is allowed to enroll in Music Theory II.

The junior highschool Band and the fourth through sixth levels of the elementary General Music curricula have been through preliminary field trials, revised, and are being recycled.

The first through third levels of elementary General Music curricula are in the preliminary field trial stage of development.

Rationale

The impetus of this practicum can be attibuted to the difficult problems which confront the participant in the real world of coordinating the K-12 General Music programs/courses in the school district. The problems which demand some plan of immediate action are those related to the junior highschool courses entitled, "General Music": 1) the need for accountability, 2) the need for a curriculum design, and 3) the need for articulation between the elementary school General Music program and the junior highschool General Music course.

The Need For Accountability: The demand for accountability in education has developed steadily since the mid 60's. In this era of growing concern for responsible education, the people want to know what is being accomplished in each classroom, and the value of each course. This concept of accountability is changing the emphasis of instructional programs from "how students are taught" to "what students learn". This is a major problem for music educators because evaluation or the systematic assessment of student achievement has traditionally been an area of weakness in music education programs, and in the preparation of music teachers in public education.

Though evaluation of student progress has been neglected by music teachers and no hard data on student achievement in music exists, the current emphasis on achievement in the total educational program makes continuing neglect of this area in music instruction unthinkable.

The Need For a General Music Design: The Duval County Curriculum Division is committed to the development of performance-based, learner-oriented curricula. Based of this commitment, music curricula in the county needs to be re-organized in accordance with the philosophy of the Curriculum Division in its approach to curriculum development.

There was no written curriculum or syllabus for the junior highschool General Music course in this county. Hence, the curriculum which was being used in the General Music classes existed in the heads of the teachers each with his own set of criteria for student success or failure in the course. The day-to-day operation seemed to be the dominant factor.

A course without concrete and identifiable objectives is going nowhere. If the students are to grow in musical skills and knowledge, it is necessary that the general music teacher know where the learners are, where they are going, and where they are to end--specific levels of achievement in music.

Identified levels of achievement can serve as a focus for attainment to improve educational practice--they provide standards by which performance can be evaluated. (These standards should be the primary, but need not be the exclusive, focus in evaluating the general music students. Teachers can still go beyond the objectives stipulated in a written curriculum, e.g., make value judgements with regard to works of art, student performances, and student progress in non-measurable outcomes. The identification of minimum standards of achievement for student growth in basic music skills need not squelch teacher ingenuity.)

Just as objectives state where the student is going, tests indicate where he is and whether he got there. Student progress can be tracked if the tests are administered systematically. Student competence in relation to specific objectives can be assessed and student attainment of specific objectives can be verified through test administration. Without this data on student achievement, one cannot make relevant decisions regarding student needs for growth, or program needs for improvement.

Test results from the general music classes would be useful to music educators in the county for other purposes, namely: 1) Fulfilling the Program Evaluation Staff requests for "hard data" (Inferred data based on rating scales, check sheets, music contest scores, etc., are no longer acceptable to them.), 2) Meeting the need for "hard data" based on student achievement called for in FTE (Full Time Equivalency formula for funding public education in Florida) budget making, in writing school-based Comprehensive School Plans, and in compiling school-based Program Planning Budgeting System reports, and 3) Contributing relevant data to the Annual School Progress Reports which are distributed to the school communities at the end of each school year.

The development of a curriculum design for the General Music course based on the SAFE model would provide focus for the course, and data on music achievement for students enrolled in the course.

The Need for Articulation: Court-ordered integration led to massive bussing in the Duval County schools. Students may attend as many as six school centers (K, 1-5, 6, 7, 8-9, and 10-12) in their public school careers. The most difficult adjustment for the music student, however, is the shift from the elementary general music program to the junior highschool General Music course.

The need for the general music student to experience continuous growth is axiomatic. To meet this need, systemwide measurable performance objectives with related criterion measures should be established, and minimum standards of performance should be identified in this curriculum area.

This has been accomplished in the elementary general music program, therefore, the next logical step would be that of developing a curriculum design for the junior highschool General Music course--one that would provide an extension of the skills acquired in the elementary music program, thus providing a means by which the junior highschool General Music teachers can go back to the sixth or fifth level if student placement warrants doing so.

PURPOSE

The objective of this practicum was to coordinate the processes required in 1) the development of a curriculum design for the junior highschool General Music course, 2) the development of pre and post test for the curriculum design, and 3) the implementation of a preliminary field trial of the products developed. The ultimate goal was that of promoting improvement in music achievement for students enrolled in this course.

(The development of this course curriculum is but one segment of an enormous on-going task of maintaining, revising, eliminating, and developing music curricula in the school system.)

If viable tools could be developed for this course, they would provide a means for tracking and measuring general music students' achievement in grades 1-7. (There is a student-tracking card for elementary general music.)

PROCEDURES

The procedures which were followed in executing this practicum were: 1) the development of an outline of basic music skills to be acquired by general music students, 2) the development of performance objectives with related criterion questions, 3) the sequencing of the objectives, 4) the development of measurement tools, 5) the validation of the written products, 6) the implementation of a preliminary field trial, and 7) the analysis data.

The Development of an Outline of Basic Music Skills

National,[1,2] state,[3] and local[4] goals of music education and the course description for junior highschool General Music (See Appendix B) were reviewed by the teachers of this course at one of their regular staff meetings that these goals might serve as a focal point in

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[1] Karl D. Ernst and Charles L. Gary, Music In General Education, Washington, D. C.; Music Educators National Conference, 1965.

[2] National Commission on Instruction, The School Music Program: Description and Standards, Vienna, Virginia; Music Educators National Conference, 1974.

[3] Florida Educational Research and Development Program, Florida Catalog of Music Objectives, Revised Edition, Tallahassee, Florida; State Department of Education, 1974.

[4] The Curriculum Division, The 1974-75 Junior Highschool Course Descriptions, Jacksonville, Florida; Duval County School Board, 1974.

the task about to be undertaken--that of arriving at a consensus on a list of minimum basic music skills to be achieved by junior highschool music students. Emphasis was placed on the fact that the list had to be realistic. It was not to be a "should-know" list or a "nice-to-know" list, but a list of skills that one could reasonably expect of most of the students enrolled in junior highschool General Music. (Actually the teachers were being asked to determine curriculum content.) As the skills/concepts were identified and agreed upon, they were categorized and placed within a tentative hierarchy.

Though difficult to achieve, a list of skills/concepts which reflected a consensus of the majority of the teachers' thinking, was compiled and subsequently labeled with retrieval numbers. (See Appendix C.)

The Development of Performance Objectives

Two general music teachers were employed for the summer to write the performance objectives. (Both had had training in the systems approach being used in the county for curriculum development.) The processes involved in this task are 1) Analyze skills/concepts in the outline duplicated in Appendix C, 2) Determine the general content for each objective, 3) Determine the level of difficulty, 4) Determine the measurement strategy (format, number of items, criterion for achievement, etc.)

5) Write performance objective and criterion question(s), 6) Label objectives with retrieval system numbers, 7) Submit to task forces of junior highschool General Music teachers for review, discussion, recommendations for revisions, etc., and 8) Incorporate teacher suggestions and duplicate in limited quantities. The products developed in this phase are duplicated in Appendix D.

These performance objectives are those considered to be essential to the successful performance of the student in General Music--they represent standard basic skills identified by the music teachers. They are very specific and written in terms of what the student is to accomplish, and identify a specific criterion to determine the quality of student performance. The performance objective is a communication tool for use among instructional personnel and between the teacher and student.

These music objectives were then organized into a functional learning path--a logical progression of all performance objectives from simple to complex. The processes which were involved at this stage of curriculum development were: 1) Place the objectives in strands or categories which collectively make up the basic skills in music for students in the General Music course, 2) Sequence the objectives in each strand from simple to complex (Hierarchy is based on the music teachers' expertise at this point), 3) Group the objectives into broad levels across the strands, and 4) Label the objectives and criterion questions with retrieval system numbers (the function numbering system used in the SAFE model which identifies the level, strand, hierarchy of objectives and related criterions), and 5) Duplicate in limited quantities and submit to the task force of General Music teachers for review. (See Appendix E.)

The Development of Test Items

The initial step in the development of tests was that of examining the performance objectives and criterion measures in the curriculum analysis design for the purpose of obtaining the general content, the format, the number of items, and the criterion for achievement. Test items based on this information were then written for each objective and compiled in a teacher booklet of test items.

Teacher test booklet: In the preparation of the teacher booklet, the learner behavior and the performance objectives were cited, the test items were selected, directions for teacher use were written, directions for student use were written, items were arranged in specific formats, criterions for achievement were stated, musical examples required for aural and/or visual stimuli were selected, the correct answer(s) for each item was identified, the items were labeled with retrieval system numbers, and the items were duplicated in limited quantities and submitted to the task force for review. (See Appendix F)

After teacher recommendations were incorporated in the curriculum development, the written products--performance objectives, learning path, and teacher test booklet were duplicated in limited quantities for evaluation by music experts and the Director of Performance Based Curriculum.

One copy of the curriculum design (performance objectives), the learning path, and the teacher booklet of test items was submitted to the Director of Performance Based Instruction for the purpose of evaluating their adherence to the specifications set forth in the SAFE model. (See Appendix G)

Three copies of the curriculum products were submitted to the Coordinator of Secondary Music Education, the Supervisor of Music Education, and the State Music Consultant of Florida for the purpose of evaluating the content validity. (See Appendix H)

Copies were also distributed to each of the junior highschool General Music and Choral teachers during the school system's Pre-Planning workshops in August for the following reasons: 1) providing orientation to the written curriculum for all teachers who had not served on task forces, 2) giving all teachers, who had been assigned General Music classes for the 1975-76 school year, an opportunity to review and discuss the written curriculum, and 3) obtaining feed back on possible alternative methods/media.

Student pre and post test booklets: The student pre test and post test booklets were developed from the teacher booklets. The format was designed, the number of items was determined, each item was numbered, visual examples (music, instruments, notation, etc.) were inserted, choices for student response were entered, and all items were labeled with retrieval system numbers. (See Appendix I.)

Student response sheets: When the question of student response recording arose, three avenues were investigated: student response booklets, NCS (National Computer Service) optical scanning forms, and 3M Datronics test scoring forms.

The use of student response booklets was discarded because of the expense involved in paper, printing, and in teacher time--previous experiences with hand-scoring revealed that neither the music teacher nor the participant has the time available for this time-consuming task.

The NCS optical scanning forms were discarded because the "turn-around-time" would have been too slow, for this particular field trial, the costs were too expensive for this stage of curriculum development, and sophisticated statistical analysis were not required for the data which would be collected in the preliminary trial.

The data to be collected would be related to decision-making in the construction of test items for pre tests and post tests. (There are few models* on which to base decisions.), e.g., 1) How many items? What order? What format? 2) What directions to the teacher? To the student? Are they clear? Appropriate? Too long? Sufficient? Is the vocabulary (music and English) appropriate for each level? 3) What musical examples? Sound source? Are they appropriate? Too short/Just right/Too long? 4) Is the music element being tested in the examples too subtle? Too gross? 5) Is the discrimination required for students in the examples appropriate? Too subtle? Too gross?

The 3M Datronics test scoring forms were selected because Form 50 SB2 (See Appendix J) was relatively inexpensive (approximately $25.00 per 500), the 3M Datronics Electronic Test Scorer machines were available in twenty-six school daily (after school), and the "turn-around-time" could be one day if the teacher so desired. (The teachers were interested in receiving the pre-test results without delay because they were to be used as diagnostic tools and the post tests results because the semester grade reports would be due at the conclusion of the field trials.)

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*Neither the EMAT and MAT (Music achievement tests) developed by Richard J. Colwell, nor the NAEP (National Assessment of Educational Progress) in music meet this need.

Audio tapes: Audio tapes were developed for each of the music tests. Scripts were written, required recordings of musical examples were found or made, recording sessions were scheduled, and master tapes were made and labeled with retrieval system numbers. (See Appendix K)

The Validation of Written Products

The final task in the preparation of the curriculum products was that of resolving the problem of validity. This is a difficult task because "measurement experts" have yet to agree on one standard definition of a "criterion-referenced test",[2] much less, on a standard means of validating them. (Educational Testing Service is currently working on empirical evidence for the purpose of arriving at a solution to the problem.)

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[2] Rudolph F. Radocy, "Criterion-Referenced Testing of Behavorial Objectives", Instructional Objectives in Music: Resources for Planning Instruction and Evaluating Achievement. (Compiled by J. David Boyle for the National Commission of Instruction). Vienna, Va.: Music Educators National Conference, 1974, p. 141.

The current procedures being used for the purpose of validation are: 1. The curriculum design (curriculum objectives, terminal objectives, interim objectives, learning steps, and related criterion measures) is analyzed and reviewed by experts in the field, i.e., state supervisors, college teachers, and representatives of the Program Development and Evaluation Departments of Duval County. 2. Sustained study is accomplished by a group consisting of teachers, students, local supervisors, and administrators. The curriculum products are reviewed, studied and analyzed, and may be altered or rejected at any of many stages--development, field trials, implementation, evaluation, or recycling.

Content: The curriculum products which had been developed were submitted to experts in the field for content analysis.

The criteria used to evaluate these products are:

a. Are the performance objectives properly formulated? Do they specify observable behavior, indicate conditions under which the student is expected to demonstrate achievement (grade of music, type of equipment, time limits, number of examples, etc.), and establish a criterion of evaluation (correct trials, comparative quality of response, etc.)?

b. Is the test item/instrument congruent with the objective it is supposed to measure? Does it measure only the content/skill stated in the objective? Does it measure all performance stated in the objective? Is the communication form and vocabulary appropriate for target population?

c. Are the objectives essential to the successful performance of students in the particular subject area? Are the objectives consistent with other objectives in the subject? in the strand? in the level? Is the sequence of objectives logical in order? appropriate for the target population?

(See Appendix H for responses.)

Mastery: Empirical evidence was sought from small target population samples, i.e., music teachers took test items out into the schools and tried them on students representing the target population. Criteria: two out of three students must demonstrate mastery.

Hierarchy: Levels were assumed based on a consensus drawn from area specialists--General Music teachers--until some time in the future when large samples can be tested. Data can then be analyzed for appropriate level, content, etc., by an outside evaluation agency.

When the preceding procedures had been completed, the student test booklets, the student response forms, and the master tapes were duplicated, packaged and distributed to the music teachers for the implementation of field trials.

Of the twenty-two junior highschools in Duval County, two seventh grade school centers and two seventh through ninth grade school centers were randomly selected for the preliminary trial. In each of these centers, a random sample of approximately one hundred (100) seventh grade students were selected for testing. This sample would be representative of the target population. (Duval County has a massive bussing program.)

The Preliminary Field Trial

Though ad-hoc task forces of general music teachers were involved in the development of the products (performance objectives, criterion measures, teacher booklets, student booklets and audio tapes), and teacher feedback was obtained at each stage of development, all general music teachers were not thoroughly familiar with all products. Therefore, in-service training was scheduled for the music teachers for the purpose of 1) familiarizing them with the products they would be using, 2) providing instructions on procedures for test administration, and 3) discussing strategies which might be used in instruction to promote student learning. (See Appendix L.)

During this training, emphasis was placed on the fact that 1) achievement test items and curriculum objectives were on trial, not music teachers, 2) large numbers of students were not expected to achieve the minimum criterion at this time, 3) all student directions were on the audio tapes and if students did not understand them, the teacher was to write a note regarding the lack of clarity beside the particular item in their copy of the test booklet, 4) all suggestions for improvement should be jotted down in the booklets--these would be used for reference at the follow-up evaluation meetings, and 5) the coaching or cuing of students in any manner would provide invalid results--results which will be used in the refinement of test items and objectives.

The music teachers administered the pre tests the first week in October and the post tests the third week in January for the purpose of gathering empirical evidence related to 1) the potential value of the curriculum design, 2) the status of student achievement in relation to the objectives being tested, and 3) the suitability of the objectives and the test items.

The student response forms were returned to the participant immediately following the test administrations.

While the preliminary trials were being executed in the field, the participant drew up a rough model of a student tracking card for the record keeping of student achievement.

The Development of Record Keeping Devices

The SAFE model recommends that three forms be developed--the Student Tracking Card, the Report to Parent Form, and the Class Record Chart--for record keeping and reporting of student achievement.

Though record keeping and reporting devices would not be needed until the entire curriculum is implemented, the development of one of these devices--the Student Tracking Card--would be advantages for the following reasons: An examination of the Student Tracking Card would show the music staff 1) how one could monitor a student's progress in achievement (The Student Tracking Card would go with the student from school to school--Duval County students attend several different school centers during their K-12 schooling. The same group of students do not always attend the same school center, e.g., the students from five seventh grade centers go to seventeen eighth through ninth grade school centers), 2) that music teachers receiving new students in the fall could review the Student Tracking Card to determine the new student's strengths and weaknesses, and adjust instruction to meet student needs, 3) when a student took a pre or post test, and whether he passed or failed, and 4) what the student should work on next.

A rough model of the Student Tracking Card was developed. The format was designed, the information required was determined, short titles (forms) for skills/concepts were selected, numbered and entered, and spaces for recording test results and student information were entered. (See Appendix M)

The Compilation and Analysis of Test Data

The pre and post test data was organized in the following manner: 1) The student response forms were run through the Electronic Test Scorer, 2) The scores printed on each side of the forms were totaled and entered in the space provided on the forms, 3) The range was identified for the pre test and the post test results, 4) A class interval of five was established for tallying scores in a grouped frequency distribution, 5) Pre and post test scores were tallied and totaled to obtain the frequencies for each class interval (See Table on page 28), and 6) A pair of frequency polygons representing the pre and post test data were graphed (See Figure on page 29).

The range for the 393 scores collected from the pre test was 21-67 and the range for the 389 post test scores was 27-83. Since both the number of scores and the range were large, frequency polygons were used to graphically display the frequency and distribution of the two sets of scores. (The frequencies listed in the table were divided by seven, for convenience, before being plotted on the graph.)

TABLE

GROUPED FREQUENCY DISTRIBUTIONS
FOR PRE AND POST TEST SCORES

CLASS INTERVAL	PRE TEST f	CUMULATIVE f	POST TEST f	CUMULATIVE f
80-84	0		5	389
75-79	0		11	384
70-74	0		16	373
65-69	15	393	22	357
60-64	35	378	40	335
55-59	50	343	51	295
50-54	51	293	65	244
45-49	72	242	52	179
40-44	55	170	47	127
35-39	52	115	38	80
30-34	23	63	33	42
25-29	24	40	9	9
20-24	16	16	0	0
		N=393		N=389

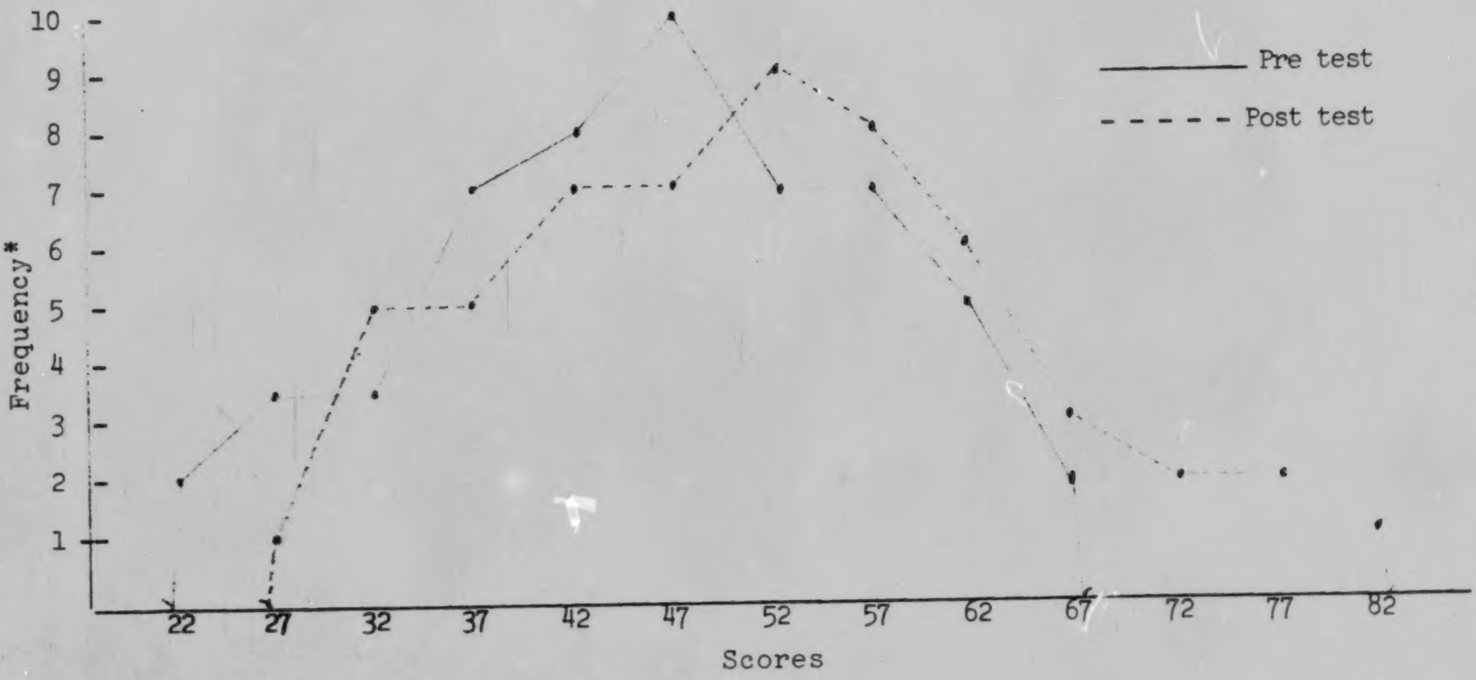

Figure: Frequency distribution of pre test and post scores.

*The frequencies listed in the preceding table were divided by seven before being plotted on the graph.

An examination of the data shows that 151 (39%) students scored at, or above, 50 on the pre tests and 210 (54%) students achieved 50 or more items on the post test. Approximately 10% of the students showed no gain, small gains, or took only one test, approximately 14% of the students showed large gains of 16 to 28 points, and approximately 76% of the students showed gains of 7 to 15 points.

This data does demonstrate improvement in the students' achievement of the objectives which were tested. The majority of students made some gains.

Though many sophisticated statistical analyses could be applied to these criterion referenced test scores, this was not the objective of this preliminary trial. The refinement of the written curriculum developed, thus far, was the purpose. Therefore, the standard statistical procedures which are generally performed for test data analysis were not computed for these test scores.

EVALUATION

Though the effort expended in this practicum has been time-consuming, the long-range goal of improving the K-12 general music programs/courses and the tracking of students' achievement in general music skills/knowledge is one step nearer realization.

The requirements and constraints, which had to be considered in planning the strategies for this practicum, are duplicated in Appendix O because they are relevant to the evaluation of this work. One must abide by the policies related to curriculum development which have been established in the school district. Therefore, the participant was confronted with the problems of 1) selecting task force members who were currently employed by the school district, who had been trained in system analysis techniques, who could maintain continuity in their instructional responsibilities by working with the substitutes while they worked on task forces, and who would be willing to follow through with the project--it is a frustrating task (Weekly, after-school, task force sessions are currently being held for the purpose of refining the test items.), 2) supervising the task force members in their writing tasks in that the written products had to conform to the system analysis techniques currently being used in the school district (Input was sought from the Program Development Staff, the Program Evaluation Staff, and personnel involved in the systems programs which have been implemented in the district.), and 3) over-seeing the mechanical details--getting the products typed (Clerical services are limited.), duplicated (Basic subject products take precedence over music products in the printing schedule.), and distributed (Letters, memoranda, flyers, films, etc. take precedence over bulk packages in school mail deliveries.).

An examination of the criteria specified for the success of this practicum, the degree of compliance, and the constraints encountered, indicate that this was a valuable project for the K-12 general music program in Duval County.

Criteria

The criteria to be used in evaluating this practicum have been specified in the practicum proposal as: 1) All procedures listed in the practicum proposal design would be completed, as substantiated by the local practicum observers, 2) The Director of Performance Based Curriculum Development would examine the curriculum design and tests, and verify that they adhere to the specifications set forth in the SAFE Model for Curriculum Development, 3) The written curriculum being developed would be evaluated by the General Music teachers participating in the preliminary field trial through the use of a questionnaire, and 4) The Associate Superintendent for Curriculum will signify his approval of the products by "signing off" the continuation of the work.

Compliance

A brief statement on the compliance, partial compliance, or non-compliance for each criterion listed above follows:

Procedures: All procedures listed in the practicum proposal have been completed. Compliance with this criterion is adequately substantiated by the materials included in the appendices.

Adherence to specifications: The outline of basic skills/concepts (Appendix C), the curriculum design (Appendix D), the learning path (Appendix E), and the test items (Appendix F), were submitted to the Director of Performance Based Curriculum Development for his examination and critiquing.

Each product was to have been derived from the preceding step in development, and each product should provide information necessary to the creation of succeeding products. For example, the test item number one on the cognitive skill of identifying melodic movement (p. 261, Appendix F) was derived from the learning path item number 1.1.2 (p. 223, Appendix E), which was derived from the curriculum design LS objective number 1.1.2 (p. 187, Appendix D), which was derived from the curriculum design IPO objective number 1.1 (item 4, p. 114, Appendix D), which was derived from the curriculum design TPO objective number 1.0 (item A, 3., p. 62, Appendix D), which was derived from the outline of basic skills/concepts item number 1.1.1.2 (p. 55, Appendix C). This internal consistency was one thing that the Director of Performance Based Instruction looked for when critiquing the written products. He, also, examined the format of each product for consistency, and adherence to the standards which have been set for the school district.

Compliance with this criteria--that the curriculum development products did adhere to the specifications which have been established for the school district--is verified by the Director in Appendix G.

Teacher evaluation: Teachers who participated in the field trial evaluated the curriculum being developed by responding to a questionnaire. Seven of the eight teachers responded. (The teacher who did not respond was out on extended health leave.)

The results of the questionnaire show that these teachers had no guide or syllabus, nor did they receive guidance on what they were to teach prior to participation in this project. "To Each His Own" was the means by which content was selected, methods/media were used, and tests were constructed.

Teacher responses on the questionnaire show unanimous approval for developing the curriculum, identifying levels of achievement. setting district standards for achievement, pursuing the tasks related to the refinement of the products developed thus far, and installing the curriculum in all junior highschool General Music classes within the district. Unanimous agreement on the potential value of the curriculum for improving learning, instruction, testing, and articulation also is demonstrated by the questionnaire data. (See Appendix N.)

Associate Superintendent's approval: This report was submitted to the Associate Superintendent for Curriculum. He has signified his approval of the products which had been developed and has given his consent, in his letter to Sam Kaylin, for the continuation of the work begun in this practicum. (See Appendix P.)

CONCLUSIONS AND RECOMMENDATIONS

Several positive factors can be attributed to the completion of this practicum:

An increasing number of junior highschool General Music teachers are being "turned-on" to the idea that the teacher's professional growth, course improvement, and curriculum change are interrelated.

The participant expected strong resistance to curriculum organization from this group of teachers, and had none--they were very cooperative in assisting with the many tasks related to the execution of this practicum. Many of them have stated that they are becoming more learner-oriented, rather than teacher/teaching oriented in their instruction. Others have expressed their belief that the focus provided by the standard content of basic skills objectives has helped them improve their instruction. These teachers are beginning to realize that music activities in and of themselves (though they are great fun) go nowhere, and that they should be used as a means to an end--that of achieving music objectives.

The possibility of tracking student achievement and monitoring student progress in the K-12 general music program is one step nearer to realization.

The Florida State Music Consultant has repeatedly requested copies of the products being developed in music in Duval County for the purpose of distributing them to music administrators in other counties who are confronted with the problem identified in this practicum.

The local practicum reviewers (the decision-makers in the Curriculum Division in Duval County) have approved the continuation of the work begun in this practicum. The enthusiastic support and encouragement of these educators, the General Music teachers, and the State Music Consultant has influenced the participant's decision to follow-through to full implementation.

Recommendations for follow-through include:

Proceed with the refinement of curriculum products based on teacher feedback, input from the Program Evaluation staff, and test results. (Pre and post test results are currently being examined for the purpose of determining 1) the number of students achieving the criterion set for each item, 2) the number of students failing to meet the criterion, 3) the percentage of students achieving the criterion, 4) the items which have a high rate of compliance, 5) the items which have a low rate of compliance, and 6) the strengths and/or weaknesses of the population.)

Continue in-service training workshops in curriculum development.

Submit a request for hiring six teachers for summer curriculum writing.

Plug into the Assessment Plan (See Appendix Q) which was developed last year for systematizing tasks related to assessing student achievement in music.

In summary, curriculum development in music deserves serious attention by music educators if improvement in student learning and/or improvement in programs is to be achieved. The development of tools is difficult but the promise is great. The successful results of this practicum demonstrates that it is not an impossible dream.

APPENDIX A

OUTLINE OF TASKS
IN
SAFE MODEL

[illegible].0 IMPLEMENT PERFORMANCE-BASED INSTRUCTION

- 1.0 DEVELOP CURRICULUM
- 2.0 DEVELOP IN-SERVICE PROGRAM
- 3.0 INSTALL PILOT PROJECT
- 4.0 MONITOR
- 5.0 IMPLEMENT
- 6.0 EVALUATE

1.0 DEVELOP CURRICULUM

1.1 ASSESS NEEDS

1.1.1 Establish status of achievement in each subject area
1.1.2 Determine goals for each subject area
1.1.3 Determine priorities among subject areas
1.1.4 Determine status of development in each subject area

1.2 DEVELOP CURRICULUM OBJECTIVE AND CRITERION QUESTION

1.2.1 Analyze goals of subject area
1.2.2 Determine content of curriculum objective
1.2.3 Determine appropriate level of difficulty
1.2.4 Determine measurement strategy
1.2.5 Write curriculum objective and criterion questions
1.2.6 Label curriculum objective with 0.0
1.2.7 Prepare typed draft
  1.2.7.1 Type draft
  1.2.7.2 Proof draft
  1.2.7.3 Correct and revise draft
  1.2.7.4 Duplicate limited quantities
1.2.8 Validate curriculum objective and criterion questions

1.3 DETERMINE CURRICULUM CONTENT

1.3.1 Analyze curriculum objective
1.3.2 Determine terminal skills or concepts required
1.3.3 Categorize skills or concepts
1.3.4 Determine a skills or concepts hierarchy
1.3.5 Sequence skills or concepts
1.3.6 Develop a numerical retrieval system
1.3.7 Label skills or concepts with retrieval system number
1.3.8 Validate skills or concepts hierarchy sequence

1.4 DEVELOP PERFORMANCE OBJECTIVES AND CRITERION QUESTIONS

1.4.1 Analyze skills or concepts
1.4.2 Determine general content for objective
1.4.3 Determine level of difficulty
1.4.4 Determine measurement strategy
  1.4.4.1 Determine format of items
  1.4.4.2 Determine number of items required
  1.4.4.3 Determine criterion for achievement
1.4.5 Write performance objectives and criterion questions

- 1.4.5.1 Write terminal performance objectives and criterion questions
- 1.4.5.2 Write interim performance objectives and criterion questions
- 1.4.5.3 Write learning steps and criterion questions

1.4.6 Label objectives and criterion questions with retrieval system number

1.4.7 Prepare typed draft
- 1.4.7.1 Type draft
- 1.4.7.2 Proof draft
- 1.4.7.3 Correct or revise draft
- 1.4.7.4 Duplicate in limited quantities

1.4.8 Validate performance objectives and criterion questions

1.5 DEVELOP PRE AND POST TESTS

1.5.1 Examine performance objectives and criterion measures
- 1.5.1.1 Obtain general content
- 1.5.1.2 Obtain format
- 1.5.1.3 Obtain number of items
- 1.5.1.4 Obtain criterion for achievement

1.5.2 Write test items
- 1.5.2.1 Determine specific content of items
- 1.5.2.2 Develop bank of items
  - 1.5.2.2.1 Write items (twice the number required for pre and post tests)
  - 1.5.2.2.2 Document source
    - 1.5.2.2.2.1 Specify original items
    - 1.5.2.2.2.2 Document items from other sources
  - 1.5.2.2.3 Make sketch of needed art work for items
- 1.5.2.3 Validate items

1.5.3 Write pre and post tests
- 1.5.3.1 Select items for pre and post tests
- 1.5.3.2 Select additional items for sample item for student
- 1.5.3.3 Write directions for student use
- 1.5.3.4 Arrange items in specified format
- 1.5.3.5 State criterion for achievement
- 1.5.3.6 Label with retrieval system number
- 1.5.3.7 Prepare typed draft
  - 1.5.3.7.1 Type draft
  - 1.5.3.7.2 Sketch needed art work
  - 1.5.3.7.3 Proof draft
  - 1.5.3.7.4 Correct or revise draft
  - 1.5.3.7.5 Duplicate in limited quantities

1.5.4 Develop response sheets
- 1.5.4.1 Design format
- 1.5.4.2 Obtain number of items for each test

- 1.5.4.3 Prepare preliminary layout
  - 1.5.4.3.1 Enter item number for each item
  - 1.5.4.3.2 Enter blanks or choices for student response
  - 1.5.4.3.3 Label with retrieval system number
- 1.5.4.4 Prepare typed draft
  - 1.5.4.4.1 Type draft
  - 1.5.4.4.2 Proof draft
  - 1.5.4.4.3 Correct or revise draft

- 1.5.5 Develop answer keys
  - 1.5.5.1 Design format
  - 1.5.5.2 Obtain number of items for each test
  - 1.5.5.3 Prepare preliminary layout
    - 1.5.5.3.1 Enter item number for each item
    - 1.5.5.3.2 Enter correct answer for each item
    - 1.5.5.3.3 Label with retrieval system number
  - 1.5.5.4 Prepare typed draft
    - 1.5.5.4.1 Type draft
    - 1.5.5.4.2 Proof draft
    - 1.5.5.4.3 Correct or revise draft
    - 1.5.5.4.4 Layout draft
- 1.5.6 Develop record keeping and reporting devices
  - 1.5.6.1 Determine short form of skill or concept name for easy identification
  - 1.5.6.2 Develop student tracking card
    - 1.5.6.2.1 Design format
    - 1.5.6.2.2 Determine information required
    - 1.5.6.2.3 Make preliminary layout
      - 1.5.6.2.3.1 Enter skill names (1.5.6.1) and number
      - 1.5.6.2.3.2 Enter space for recording test results
      - 1.5.6.2.3.3 Enter space for the student information
    - 1.5.6.2.4 Prepare typed draft
      - 1.5.6.2.4.1 Type draft
      - 1.5.6.2.4.2 Proof draft
      - 1.5.6.2.4.3 Correct or revise draft
      - 1.5.6.2.4.4 Reduce draft
      - 1.5.6.2.4.5 Layout draft
  - 1.5.6.3 Develop report to parent form
    - 1.5.6.3.1 Design format
    - 1.5.6.3.2 Determine information required
    - 1.5.6.3.3 Make preliminary layout
      - 1.5.6.3.3.1 Enter skill names (1.5.6.1) and number
      - 1.5.6.3.3.2 Enter space for recording progress
    - 1.5.6.3.4 Prepare typed draft
      - 1.5.6.2.3.1 Type draft
      - 1.5.6.2.3.2 Proof draft
      - 1.5.6.2.3.3 Correct or revise draft
      - 1.5.6.2.3.4 Reduce draft
      - 1.5.6.2.3.5 Layout draft

- 1.5.6.4 Develop class record chart
  - 1.5.6.4.1 Design format
  - 1.5.6.4.2 Determine information required
  - 1.5.6.4.3 Make preliminary layout
    - 1.5.6.4.3.1 Enter skill (1.5.[illegible].1) name or number
    - 1.5.6.4.3.2 Enter minimum score
    - 1.5.6.4.3.3 Enter spaces for students' name
    - 1.5.6.4.3.4 Enter range of possible score
  - 1.5.6.4.4 Prepare typed draft
    - 1.5.6.4.4.1 Type draft
    - 1.5.6.4.4.2 Proof draft
    - 1.5.6.4.4.3 Correct or revise draft
    - 1.5.6.4.4.4 Reduce draft
    - 1.5.6.4.4.5 Layout draft
- 1.5.7 Print objectives, testing materials and record keeping and reporting devices
  - 1.5.7.1 Prepare copy for printer
    - 1.5.7.1.1 Prepare layout pages
    - 1.5.7.1.2 Type final copy
    - 1.5.7.1.3 Prepare art work
    - 1.5.7.1.4 Paste-up on layout pages
    - 1.5.7.1.5 Proof layouts
    - 1.5.7.1.6 Arrange into booklets for printing
      - 1.5.7.1.6.1 Design cover
      - 1.5.7.1.6.2 Compile objective booklet
      - 1.5.7.1.6.3 Compile pre-post test booklets
      - 1.5.7.1.6.4 Compile answer key booklet
      - 1.5.7.1.6.5 Complete response sheet booklets
      - 1.5.7.1.6.6 Sequence class record charts
      - 1.5.7.1.6.7 Sequence report sheets
      - 1.5.7.1.6.8 Insert blank sheets for one side only printing
      - 1.5.7.1.6.9 Number pages
    - 1.5.7.1.7 Duplicate in limited quantities
  - 1.5.7.2 Purchase printing
    - 1.5.7.2.1 Write specifications for producing type set camera ready copy
      - 1.5.7.2.1.1 Specify type style and size(s)
      - 1.5.7.2.1.2 Describe items to be printed including number of pages and page size
      - 1.5.7.2.1.3 Specify number of pieces of artwork

    - 1.5.7.2.1.4 State requirement that school board personnel must approve before acceptance
    - 1.5.7.2.1.5 Specify date products to be delivered
    - 1.5.7.2.1.6 Specify penalty for late delivery
    - 1.5.7.2.1.7 State requirement that bidder must examine copy prior to bidding
- 1.5.7.2.2 Obtain purchase order for type set camera ready copy
    - 1.5.7.2.2.1 Write requisition
    - 1.5.7.2.2.2 Submit requisition and specifications for purchase order
    - 1.5.7.2.2.3 Show copy to prospective bidders for price quotes
    - 1.5.7.2.2.4 Receive copy of purchase order
- 1.5.7.2.3 Produce type set camera ready
    - 1.5.7.2.3.1 Type set copy
    - 1.5.7.2.3.2 Prepare art work
    - 1.5.7.2.3.3 Make camera ready copy
    - 1.5.7.2.3.4 Proof camera ready copy
    - 1.5.7.2.3.5 Correct camera ready copy
    - 1.5.7.2.3.6 Accept delivery
- 1.5.7.2.4 Write specifications for printing
    - 1.5.7.2.4.1 Specify color finish and weight of paper
    - 1.5.7.2.4.2 Describe items to be printed including number of pages and page size
    - 1.5.7.2.4.3 Specify quanity of each item
    - 1.5.7.2.4.4 Specify type of binding
    - 1.5.7.2.4.5 State requirements that metal plates, negatives are required and are to become the property of the Duval County School Board
    - 1.5.6.2.4.6 State requirement that bidder must examine copy prior to bidding
    - 1.5.7.2.4.7 Specify date products to be delivered
    - 1.5.7.2.4.8 Specify penalty for late delivery

- 1.5.7.2.5 Obtain purchase order
  - 1.5.7.2.5.1 Write requisition
  - 1.5.7.2.5.2 Submit requisition and specifications for purchase of printing
  - 1.5.7.2.5.3 Show copy to prospective bidders for price quotes
  - 1.5.7.2.5.4 Receive copy of purchase order
- 1.5.7.2.6 Print testing materials
  - 1.5.7.2.6.1 Prepare negatives from typeset camera ready copy
  - 1.5.7.2.6.2 Prepare copy in final format for proofing (brown line)
  - 1.5.7.2.6.3 Proof final copy
  - 1.5.7.2.6.4 Approve final copy
  - 1.5.7.2.6.5 Print limited quantities
  - 1.5.7.2.6.6 Accept delivery

1.6 PREPARE SUPPLEMENTAL TEST MATERIALS

- 1.6.1 Analyze pre and post tests
- 1.6.2 Determine materials required
- 1.6.3 Determine specifications
- 1.6.4 Construct materials
  - 1.6.4.1 Make master materials
  - 1.6.4.2 Laminate paper materials
  - 1.6.4.3 Duplicate materials in limited quantities
- 1.6.5 Make audio tapes
  - 1.6.4.1 Write scripts
  - 1.6.4.2 Arrange for recording
  - 1.6.4.3 Make master tapes
  - 1.6.4.4 Duplicate tapes in limited quantities
- 1.6.6 Assemble into kit form
  - 1.6.6.1 Label all items with retrieval system number
  - 1.6.6.2 Organize materials sequentially
  - 1.6.6.3 Containerize materials

1.7 DEVELOP METHOD/MEDIA ALTERNATIVES

- 1.7.1 Develop catalog of suggested method/media alternatives
  - 1.7.1.1 Analyze objectives and test items
  - 1.7.1.2 Analyze available materials on market
  - 1.7.1.3 Key materials to the objectives
    - 1.7.1.3.1 Make listing of materials by title, author and publisher
    - 1.7.1.3.2 Enter the number for each page or item in the material

            - 1.7.1.3.3 Examine each page or item in the material
            - 1.7.1.3.4 Key (match) each page or item with the appropriate objective (see keying guidelines)
            - 1.7.1.3.5 Enter the objective retrieval system number beside the page or item number
        - 1.7.1.4 Develop title page, credit pages, table of contents and introduction or preface
        - 1.7.1.5 Validate keyed materials
    - 1.7.2 Develop sample lesson plans
        - 1.7.2.1 Determine appropriate teaching strategies for each objective
        - 1.7.2.2 Design lesson plan format(s)
        - 1.7.2.3 Determine content of each lesson plan
        - 1.7.2.4 Write lesson plans
        - 1.7.2.5 Develop title pages, credit pages, table of contents and introduction or preface
        - 1.7.2.6 Validate lesson plans
    - 1.7.3 Print catalog and lesson plans
        - 1.7.3.1 Prepare camera ready copy
            - 1.7.3.1.1 Duplicate clean copy of blank forms
            - 1.7.3.1.2 Type copy with carbon ribbon
            - 1.7.3.1.3 Proof copy
            - 1.7.3.1.4 Make corrections with white-out
            - 1.7.3.1.5 Proof final copy
            - 1.7.3.1.6 Arrange in appropriate sequence
            - 1.7.3.1.7 Number pages
        - 1.7.3.2 Purchase printing
            - 1.7.3.2.1 Write specifications
                - 1.7.3.2.1.1 Specify color, weight finsin and size of paper
                - 1.7.3.2.1.2 Describe item to be printed including number of pages
                - 1.7.3.2.1.3 Specify quantity sequence
                - 1.7.3.2.1.4 Specify type quality size and color of binders
                - 1.7.3.2.1.5 State requirement that metal plates, negatives are required are to become the property of the Duval County School Board
                - 1.7.3.2.1.6 State requirement that Duval County School Personnel must approve proofs prior to printing
                - 1.7.3.2.1.7 State requirement that bidder must examine copy prior to bidding

1.7.3.2.1.8 Specify penalty for late delivery

1.7.3.2.2 Obtain purchase order
- 1.7.3.2.2.1 Write requisition
- 1.7.3.2.2.2 Submit requisition and specifications for purchase order
- 1.7.3.2.2.3 Show copy to prospective bidder or price quoters
- 1.7.3.2.2.4 Receive copy of purchase order

1.7.3.2.3 Print for piloting
- 1.7.3.2.3.1 Photograph copy
- 1.7.3.2.3.2 Proof photo copy
- 1.7.3.2.3.3 Correct as required (technical-smears, clearness, etc)
- 1.7.3.2.3.4 Approve photo copy
- 1.7.3.2.3.5 Print limited quantities
- 1.7.3.2.3.6 Accept delivery

2.0 DEVELOP IN-SERVICE TRAINING PROGRAM

2.1 ASSESS NEEDS

- 2.1.1 Establish status of teacher proficiency in each subject area
- 2.1.2 Establish goals for in-service training in each subject area
- 2.1.3 Determine priorities among subject areas (see 1.1.3)

2.2 DEVELOP IN-SERVICE TRAINING OBJECTIVES

- 2.2.1 Analyze in-service goals of subject area
- 2.2.2 Determine content of objectives
- 2.2.3 Determine measurement strategy
- 2.2.4 Write objectives for in-service training

2.3 DETERMINE CONTENT FOR IN-SERVICE TRAINING IN CLASSROOM MANAGEMENT OF THE INSTRUCTIONAL SYSTEM

- 2.3.1 Analyze objectives for in-service training
- 2.3.2 Determine teacher skills required for effective classroom management
  - 2.3.2.1 Determine procedures for classroom management
  - 2.3.2.2 Write outline of procedures to include 2.3.2.2.1 - 2.3.2.2.10
    - 2.3.2.2.1 Overview of the system in operation
    - 2.3.2.2.2 The components of the system
    - 2.3.2.2.3 Organizing to implement the system
    - 2.3.2.2.4 Keeping materials
    - 2.3.2.2.5 Administering preliminary tests
    - 2.3.2.2.6 Administering pre tests
    - 2.3.2.2.7 Grouping for instruction
    - 2.3.2.2.8 Classroom management
    - 2.3.2.2.9 How to implement teaching strategies (see 2.4)
    - 2.3.2.2.10 How parents may help
  - 2.3.2.3 Divide content into workshop segments

2.4 DETERMINE CONTENT FOR IN-SERVICE TRAINING TO DEVELOP TEACHING STRATEGIES

- 2.4.1 Analyze objectives for in-service training
- 2.4.2 Analyze performance objectives of curriculum
- 2.4.3 Plan teaching strategies
  - 2.4.3.1 Determine teacher skills required for direct teaching lesson
  - 2.4.3.2 Determine skills to be isolated for demonstration
- 2.4.4 Divide content into workshop segments

2.5 DEVELOP WORKSHOPS

- 2.5.1 Plan for ITV portion of workshops
  - 2.5.1.1 Write script
  - 2.5.1.2 Write demonstrations with student
- 2.5.2 Plan for teacher participation
  - 2.5.2.1 Plan for workshop discussion
  - 2.5.2.2 Write follow-up activities
- 2.5.3 Outline content of workshop handout
- 2.5.4 Prepare typed copy of workshop materials
  - 2.5.4.1 Type copy
  - 2.5.4.2 Proof copy
  - 2.5.4.3 Correct or revise
  - 2.5.4.4 Duplicate in limited quantities
- 2.5.5 Validate workshops

2.6 DEVELOP ITV PORTION OF WORKSHOPS

- 2.6.1 Make arrangements for production
  - 2.6.1.1 Review script with television director
  - 2.6.1.2 Select program talent
  - 2.6.1.3 Plan needed art work
  - 2.6.1.4 Plan required slides, tapes or films
  - 2.6.1.5 Arrange for production of slides, tapes or films
    - 2.6.1.5.1 Schedule date, time and place for production
    - 2.6.1.5.2 Schedule student participants
    - 2.6.1.5.3 Obtain parental permission for TV release and for transportation if required

- 2.6.2 Videotape programs
  - 2.6.2.1 Prepare for production
    - 2.6.2.1.1 Make cue cards
    - 2.6.2.1.2 Memorize script
    - 2.6.2.1.3 Make art work
    - 2.6.2.1.4 Gather other required materials
    - 2.6.2.1.5 Transport students if required
  - 2.6.2.2 Produce slides, tapes or films
    - 2.6.2.2.1 Shoot or tape slides segment
    - 2.6.2.2.2 Review or edit slides segment
  - 2.6.2.3 Produce program
    - 2.6.2.3.1 Rehearse program
    - 2.6.2.3.2 Tape program
    - 2.6.2.3.3 Edit in segments
    - 2.6.2.3.4 Review or revise program
    - 2.6.2.3.5 Approve program

3.0 INSTALL PILOT

3.1 INSTALL PILOT - DISTRICT PROCEDURES

- 3.1.1 Assess needs
  - 3.1.1.1 Determine level of achievement for specific schools
  - 3.1.1.2 Determine expected level of achievement for specific schools
- 3.1.2 Establish timelines for district and school installation
- 3.1.3 Select schools
  - 3.1.3.1 Determine criteria for school selection
  - 3.1.3.2 Determine priorities among schools
- 3.1.4 Secure commitment from school staff
  - 3.1.4.1 Inform school principal of selection
  - 3.1.4.2 Inform school staff of procedures
- 3.1.5 Provide Additional Personnel, if required
  - 3.1.5.1 Examine roles of faculty and aides
  - 3.1.5.2 Examine roles of special projects personnel
  - 3.1.5.3 Assess leadership potential of faculty members
  - 3.1.5.4 Assess specific subject expertise among faculty members
  - 3.1.5.5 Examine tasks required for classroom preparation
  - 3.1.5.6 Examine tasks required for classroom instruction
  - 3.1.5.7 Examine in-service training requirements
  - 3.1.5.8 Determine need for additional teacher(s)
  - 3.1.5.9 Determine need for additional aide(s)
  - 3.1.5.10 Obtain additional personnel if required
    - 3.1.5.10.1 Appoint in-service leader
    - 3.1.5.10.2 Replace leader in classroom
- 3.1.6 Distribute curriculum components to schools
  - 3.1.6.1 Obtain printed materials in required quantities (see curriculum development 1.5.7.2.5 and 1.7.3.2.2)
  - 3.1.6.2 Reproduce supplemental test materials in requested quantities (see curriculum development 1.6.4.4)
  - 3.1.6.3 Locate central storage space
  - 3.1.6.4 Develop procedures for storing and inventory
  - 3.1.6.5 Develop procedures for distributing (ordering procedures by school)
  - 3.1.6.6 Obtain transportation for distributing
- 3.1.7 Provide in-service training for schools
  - 3.1.7.1 Schedule workshops for broadcast
  - 3.1.7.2 Select district personnel to conduct workshops
  - 3.1.7.3 Schedule workshop locations
  - 3.1.7.4 Notify school principals
  - 3.1.7.5 Duplicate materials for workshop
  - 3.1.7.6 Conduct workshop sessions
  - 3.1.7.7 Provide continuous support for in-school leaders

3.2 INSTALL PILOT - SCHOOL PROCEDURES

- 3.2.1 Make commitment to implement
  - 3.2.1.1 Attend introductory meeting
  - 3.2.1.2 Acquire knowledge of system
    - 3.2.1.2.1 Schedule workshops according to broadcast schedule
    - 3.2.1.2.2 Attend leader's workshops (leader only)
    - 3.2.1.2.3 Study and plan for in-school workshops (leader only)
    - 3.2.1.2.4 Attend workshops in school
- 3.2.2 Secure curriculum components
  - 3.2.2.1 Order required quantities
  - 3.2.2.2 Locate space to store
  - 3.2.2.3 Determine procedures for distribution
  - 3.2.2.4 Determine procedures for inventory to reorder as required
- 3.2.3 Determine organizatoral plan
  - 3.2.3.1 Determine grouping plan (homogenous, heterogeneous)
  - 3.2.3.2 Determine teaching responsibilities (self-contained, team teaching etc.)
- 3.2.4 Key materials to objectives
  - 3.2.4.1 Key materials on hand
  - 3.2.4.2 Purchase additional materials
- 3.2.5 Test students for placement at appropriate level
  - 3.2.5.1 Administer preliminary or placement test
  - 3.2.5.2 Administer pre tests
- 3.2.6 Provide appropriate instruction
  - 3.2.6.1 Group students within class according to skill or concept needs
  - 3.2.6.2 Provide direct instruction for skill or concept groups
  - 3.2.6.3 Provide follow-up practice or experience for skill or concept
  - 3.2.6.4 Maintain steady cycle of skill or concept instruction and practice
  - 3.2.6.5 Administer post test when student demonstrates achievement
  - 3.2.6.6 Recycle to 3.2.6.1 if required
  - 3.2.6.7 Administer pre test for new skill or concept
- 3.2.7 Keep up-to-date student records
  - 3.2.7.1 Record test data on tracking card
  - 3.2.7.2 Record test data on class record chart
  - 3.2.7.3 Record directed teaching lessons or class record sheets
  - 3.2.7.4 Complete student report sheets for parents
  - 3.2.7.5 Provide reports to district staff for evaluation

4.0 MONITOR

4.1 PREPARE MONITORS

4.1.1 Select monitors according to subject expertise, and
4.1.2 Train monitors in system components
4.1.3 Train monitors in classroom procedures

4.2 DEVELOP MONITORING PROCEDURES

4.2.1 Determine procedures for providing assistance for school
4.2.2 Determine procedures for assuring curriculum is being implemented as designed
4.2.3 Determine procedures for providing feedback to curriculum developers
4.2.4 Determine monitoring schedule

4.3 IMPLEMENT MONITORING SCHEDULE

5.0 IMPLEMENT PERFORMANCE BASED CURRICULUM

5.1 IMPLEMENT PERFORMANCE BASED CURRICULUM - DISTRICT PROCEDURES

- 5.1.1 Assess needs
  - 5.1.1.1 Determine level of achievement for specific schools
  - 5.1.1.2 Determine expected level of achievement for specific schools
- 5.1.2 Establish timelines for district and school installation
- 5.1.3 Select schools
  - 5.1.3.1 Determine criteria for school selection
  - 5.1.3.2 Determine priorities among schools
- 5.1.4 Secure commitment from school staff
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  - 5.1.5.1 Examine roles of faculty and aides
  - 5.1.5.2 Examine roles of special projects personnel
  - 5.1.5.3 Assess leadership potential of faculty members
  - 5.1.5.4 Assess specific subject expertise among faculty members
  - 5.1.5.5 Examine tasks required for classroom preparation
  - 5.1.5.6 Examine tasks required for classroom instruction
  - 5.1.5.7 Examine in-service training requirements
  - 5.1.5.8 Determine need for additional teacher(s)
  - 5.1.5.9 Determine need for additional aide(s)
  - 5.1.5.10 Obtain additional personnel if required
    - 5.1.5.10.1 Appoint in-service leader
    - 5.1.5.10.2 Replace leader in classroom
- 5.1.6 Distribute curriculum components to schools
  - 5.1.6.1 Obtain printed materials in required quantities (see curriculum development 1.5.7.2.5 and 1.7.3.2.2)
  - 5.1.6.2 Reproduce supplemental test materials in requested quantities (see curriculum development 1.6.4.4)
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  - 5.1.7.1 Schedule workshops for broadcast
  - 5.1.7.2 Select district personnel to conduct workshops
  - 5.1.7.3 Schedule workshop locations
  - 5.1.7.4 Notify school principals
  - 5.1.7.5 Duplicate materials for workshop
  - 5.1.7.6 Conduct workshop sessions
  - 5.1.7.7 Provide continuous support for in-school leaders

5.2 IMPLEMENT PERFORMANCE BASED CURRICULUM - SCHOOL PROCEDURES

5.2.1 Make commitment to implement
5.2.1.1 Attend introductory meeting
5.2.1.2 Acquire knowledge of system
5.2.1.2.1 Schedule workshops according to broadcast schedule
5.2.1.2.2 Attend leader's workshops (leader only)
5.2.1.2.3 Study and plan for in-school workshops (leader only)
5.2.1.2.4 Attend workshops in school
5.2.2 Secure curriculum components
5.2.2.1 Order required quantities
5.2.2.2 Locate space to store
5.2.2.3 Determine procedures for distribution
5.2.2.4 Determine procedures for inventory to reorder as required
5.2.3 Determine organizatoral plan
5.2.3.1 Determine grouping plan (homogenous, heterogeneous)
5.2.3.2 Determine teaching responsibilities (self-contained, team teaching etc.)
5.2.4 Key materials to objectives
5.2.4.1 Key materials on hand
5.2.4.2 Purchase additional materials
5.2.5 Test students for placement at appropriate level
5.2.5.1 Administer preliminary or placement test
5.2.5.2 Administer pre tests
5.2.6 Provide appropriate instruction
5.2.6.1 Group students witin class according to skill or concept needs
5.2.6.2 Provide direct instruction for skill or concept groups
5.2.6.3 Provide follow-up practice or experience for skill or concept
5.2.6.4 Maintain steady cycle of skill or concept instruction and practice
5.2.6.5 Administer post test when student demonstrates achievement
5.2.6.6 Recycle to 5.2.6.1 if required
5.2.6.7 Administer pre test for new skill or concept
5.2.7 Keep up-to-date student records
5.2.7.1 Record test data on tracking card
5.2.7.2 Record test data on class record chart
5.2.7.3 Record directed taching lessons or class record sheets
5.2.7.4 Complete student report sheets for parents
5.2.7.5 Provide reports to district staff for evaluation

APPENDIX B

JUNIOR HIGHSCHOOL GENERAL MUSIC

COURSE DESCRIPTION

~~**Course Title:** Concert Band **Accreditation No.:** 1613.02~~

~~**Length of Course:** 9 wks. 12 wks. 1 sem. [✓ 2 sem.] other________~~

~~**Grade Level:** [✓ 7th] [✓ 8th] [✓ 9th]~~

~~**Prerequisite(s):** Minimum of one year membership in an instrumental techniques class or by audition demonstrating an equivalent proficiency.~~

~~**Course Description:**~~

~~A course designed to expand the musical achievement of the student with emphasis on performance skills, social and personal development. Good listening habits and an understanding of various styles and periods of music will be developed through the study of selected musical scores, listening to recordings and concert performances. Repertoire is selected from grades II, III, IV band literature representing various styles and periods. The course may be repeated with accumulative progress based on an individual's progress.~~

Course Title: General Music **Accreditation No.:** 1633.01

Length of Course: 9 wks. 12 wks. [✓ 1 sem.] 2 sem. other________

Grade Level: [✓ 7th] 8th 9th

Prerequisite(s): Elementary Music

Course Description:

This course is designed to expand musical concepts initiated in the K-6 grades. The students explore the basic elements, the forms and the styles of music. They increase skills in reading, listening, singing and playing classroom instruments. They develop an awareness of the aesthetic as well as the functional role that music plays in their lives.

APPENDIX C

JUNIOR HIGHSCHOOL GENERAL MUSIC
OUTLINE
OF
BASIC MUSIC SKILLS/CONCEPTS

OUTLINE OF GENERAL MUSIC I FOR SEVENTH GRADE

- 1.0 Knowledge of basic concepts of pitch, duration, quality, structure and style
  - 1.1 Pitch
    - 1.1.1 ability to analyze melodic fragments for direction of intervals
      - 1.1.1.1 up or down
      - 1.1.1.2 skips, steps or stay the same
    - 1.1.2 differentiate between meoldy and harmony
      - 1.1.2.1 melody with and without harmony
      - 1.1.2.2 feeling of tonality
      - 1.1.2.3 harmony as melody
      - 1.1.2.4 dissonance and consonance
    - 1.1.3 differentiate between major and minor
      - 1.1.3.1 harmonically
      - 1.1.3.2 melodically
  - 1.2 Duration
    - 1.2.1 pulse
    - 1.2.2 accent
    - 1.2.3 meter
      - 1.2.3.1 groups of 2's and 3's
      - 1.2.3.2 time signatures
    - 1.2.4 rhythmic patterns
      - 1.2.4.1 even and uneven rhythm (long and short)
      - 1.2.4.2 relationship of note values and their rests.
  - 1.3 structure
    - 1.3.1 phrases
      - 1.3.1.1 alike
      - 1.3.1.2 contrasting
      - 1.3.1.3 similar
    - 1.3.2 sections
      - 1.3.2.1 two part song
      - 1.3.2.2 three part song
    - 1.3.3 basic form
      - 1.3.3.1 Theme with variations
      - 1.3.3.2 Fugue
      - 1.3.3.3 overture

  - 1.4 quality
    - 1.4.1 dynamics
    - 1.4.2 tempo

- 1.4.3 tone color and medium
  - 1.4.3.1 identifies vocal music
    - 1.4.3.1.1 children's voices
    - 1.4.3.1.2 adult voices
      - 1.4.3.1.2.1 soprano
      - 1.4.3.1.2.2 alto
      - 1.4.3.1.2.3 tenor
      - 1.4.3.1.2.4 bass
  - 1.4.3.2 identifies instruments
    - 1.4.3.2.1 identifies string family
    - 1.4.3.2.2 identifies woodwind family
    - 1.4.3.2.3 identifies brass family
    - 1.4.3.3.4 identifies percussion family
  - 1.4.3.3 is aware of differences between band and orchestra
    - 1.4.3.3.1 full string section in orchestra
    - 1.4.3.3.2 sousaphone-tuba
    - 1.4.3.3.3 saxophone
  - 1.4.3.4 Identifies other instruments
    - 1.4.3.4.1 piano
    - 1.4.3.4.2 organ
    - 1.4.3.4.3 harpsichord
    - 1.4.3.4.4 guitar
- 1.4.4 texture
  - 1.4.4.1 monophonic-single melody
  - 1.4.4.2 polyphonic-multiple melodies
  - 1.4.4.3 homophonic-melody with harmony

- 1.5 style
  - 1.5.1 Historical period
    - 1.5.1.1 Medieval
    - 1.5.1.2 Renaissance
    - 1.5.1.3 Baroque
    - 1.5.1.4 Classic
    - 1.5.1.5 Romantic
    - 1.5.1.6 Impressionist
    - 1.5.1.7 Contemporary
  - 1.5.2 Types of music
    - 1.5.2.1 Music that tells a story
      - 1.5.2.1.1 Through orchestral works
      - 1.5.2.1.2 Through choral works (opera, oratorio, ect.)

    1.5.2.1.3 Through Dance
1.5.2.2 Sympnohic music
1.5.2.3 Enviromental music (folk, rock, soul, country-western, jazz, ethnic, ect.)
1.5.2.4 Electronic music (prepared tapes, synthesizer, ect.)

- 2.0 Competence in performance skills
  - 2.1 bodily response
    - 2.1.1 to express the mood of the music
    - 2.1.2 phrase structure and sectional structure
  - 2.2 sing
    - 2.2.1 matches tones by singing
      - 2.2.1.1 echo phrases when heard
      - 2.2.1.2 sing a familiar song
      - 2.2.1.3 read and sing a simple melody
      - 2.2.1.4 sing a round in at least 2 parts
    - 2.2.2 sing with good vocal technique
      - 2.2.2.1 good posture
        - 2.2.2.1.1 sitsor stands straight
        - 2.2.2.1.2 hold head level
      - 2.2.2.2 sings with mouth open
      - 2.2.2.3 breathes correctly
      - 2.2.2.4 develops clear diction
        - 2.2.4.1 enuciation
        - 2.2.4.2 pronuciation
  - 2.3 perform on classroom percussion instruments and simple melodic and instruments
    - 2.3.1 classroom percussion instruments
      - 2.3.1.1 express mood of music
      - 2.3.1.2 play from simple notation
    - 2.3.2 melodic instruments
      - 2.3.2.1 play a simple familiar melody
      - 2.3.2.2 read a simple melody
    - 2.3.3 harmonic instruments
      - 2.3.3.1 accompany a familiar song with I, IV, V_7
      - 2.3.3.2 play chords from symbols to accompany a familiar melody
  - 2.4 compose simple rhythm patterns and melodies
    - 2.4.1 2 measure rhythmic ostinato
    - 2.4.2 8 measure melody with first five notes of scale in given meter

3.0 Functional aspects of music
- 3.1 The student will identify sources of music in his surroundings
  - 3.1.1 Sources in his home
  - 3.1.2 Sources in his school
  - 3.1.3 Sources in his community and the world around him
    - 3.1.3.1 Background and incidental music
    - 3.1.3.2 Social
    - 3.1.3.3 Ceremonial
      - 3.1.3.3.1 Church
      - 3.1.3.3.2 Other
- 3.2 Associate types of music with its uses in people's lives
  - 3.2.1 Use in the home
  - 3.2.2. Use in the school
  - 3.2.3 Use in the community
    - 3.2.3.1 Social
    - 3.2.3.2 Background and incidental
    - 3.2.3.3 Ceremonial
- 3.3 Awareness of musical occupations
  - 3.3.1 Identifies musical occupations that create and perform
    - 3.3.1.1 Composer
    - 3.3.1.2 Conductor
    - 3.3.1.3 Performer
    - 3.3.1.4 Arranger
  - 3.3.2 Identifies music occupations that provide musical services
    - 3.3.2.1 Teacher
    - 3.3.2.2 Music therapist
    - 3.3.2.3 Disc jockey
    - 3.3.2.4 Piano tuner
    - 3.3.2.5 Music librarian
  - 3.3.3 Identifies other occupations which help music
    - 3.3.3.1 Directly related
      - 3.3.3.1.1 Sound engineer
      - 3.3.3.1.2 Cameraman (TV)
      - 3.3.3.1.3 Program director
      - 3.3.3.1.4 Script writer
    - 3.3.3.2 Indirectly related
      - 3.3.3.2.1 Instrument factory worker
      - 3.3.3.2.2 Shipper
      - 3.3.3.2.3 Salesperson

APPENDIX D

JUNIOR HIGHSCHOOL GENERAL MUSIC

PERFORMANCE OBJECTIVES

(TPO's, IPO's, LS's)

1.0

The student will identify the concepts of pitch, duration, structure, expressive characteristics and style.

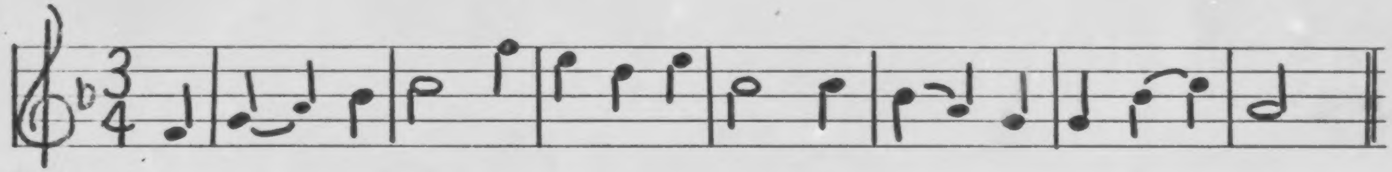
I. PITCH

Given aural and visual examples (containing 45 separate items), the student will identify melodic movement and contour, ascending melodic intervals of the 3rd, 5th, 8ve and harmonic intervals of the 3rd, 5th, 8ve; melody, harmony; major and minor melodies, major and minor harmonies with 90% accuracy as measured by written criterion reference test.

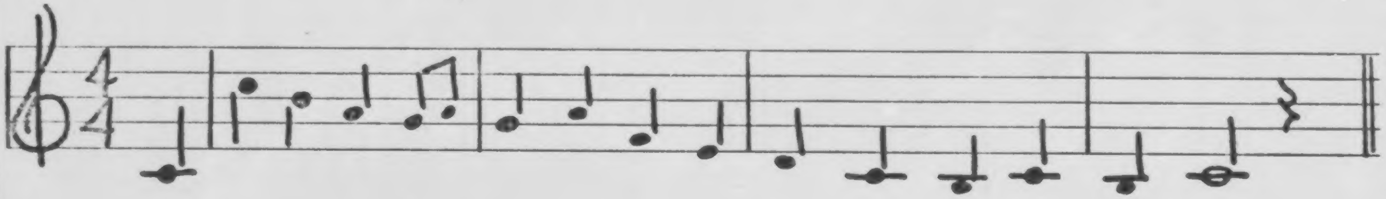
C. Q.

A. You are allowed no more than five errors as identified in the following ten questions.

1. Look at the following melodic examples. As they are played, place an X below the example in which the contour of the melody is down.



______



______

1.0

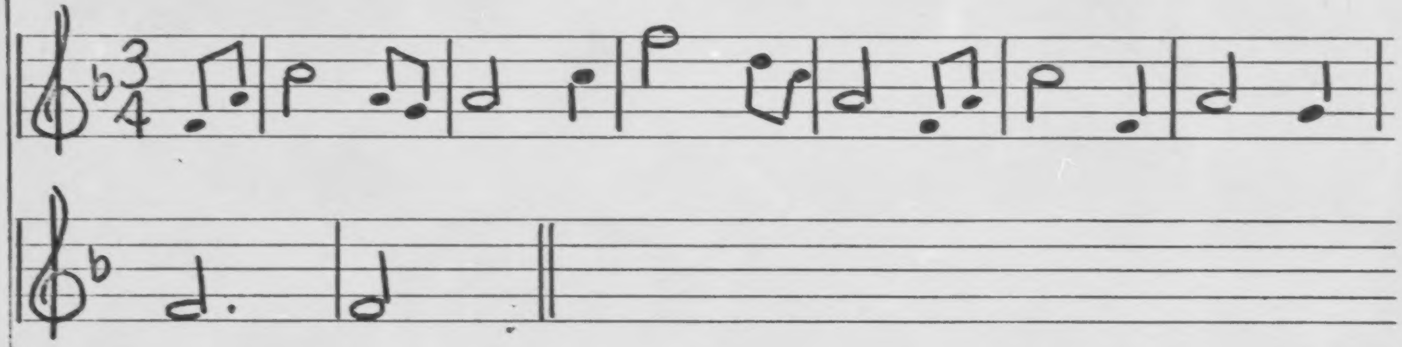
I. Continued

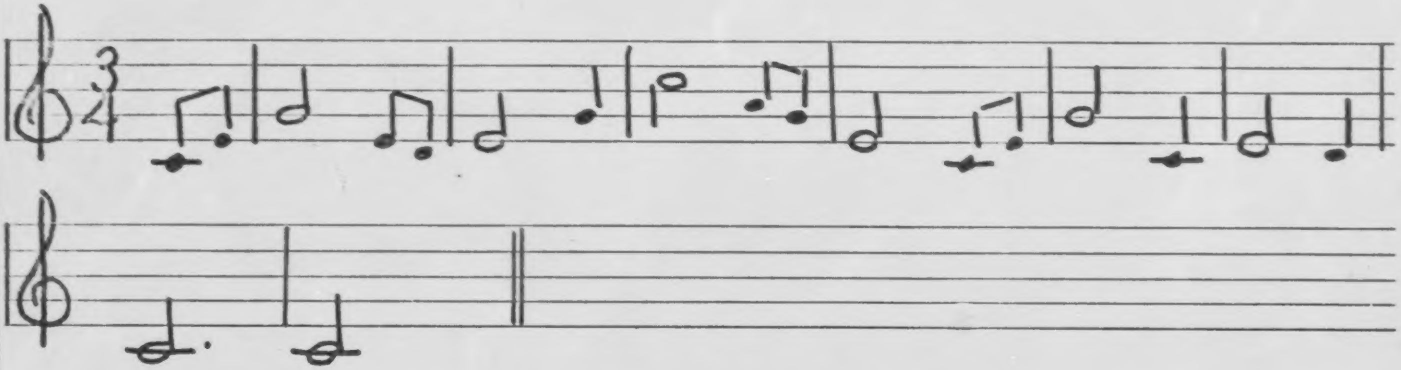
C. Q.

2. Listen to the following melodies. Circle the word that describes how the second melody is different from the first. No errors allowed.

higher louder lower softer

Teacher Note: Play the following melodies:





1.0

I. Continued

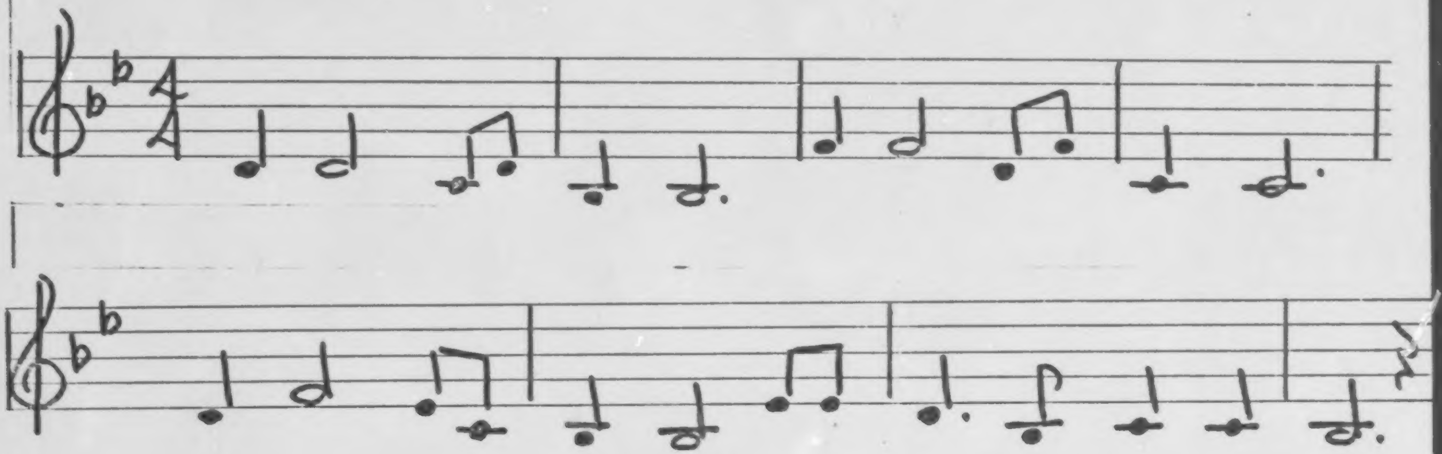
C. Q.

3. Look at the following melody. You are allowed 3 errors.

   a. Circle the skips.

   b. Place parenthesis around the leaps.

   c. Draw a line under the repeated notes.



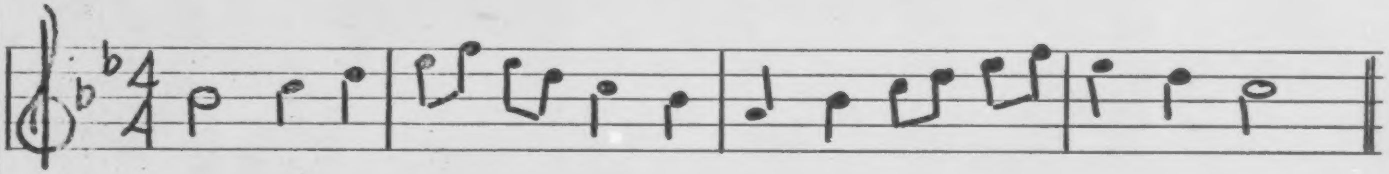
1.0

I. Continued

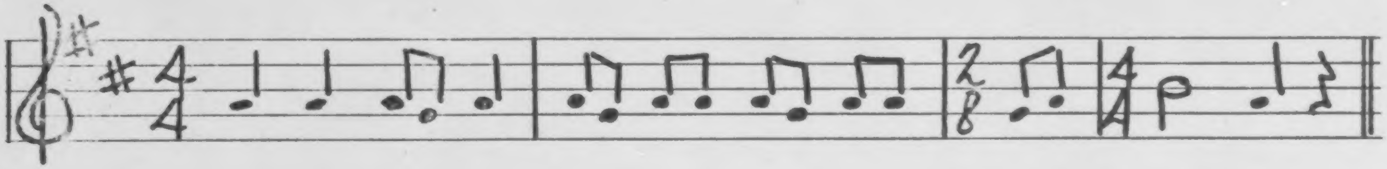
C. C.

4. Look at the following examples. Circle the letter of the example that matches what you hear. No errors allowed.

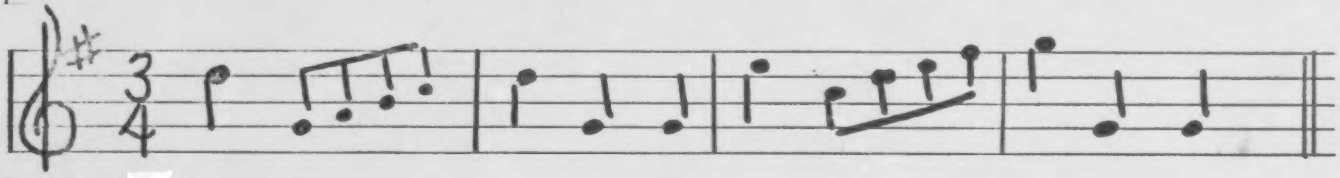
a.



b.



c.



Teacher Note: Play b

1.0

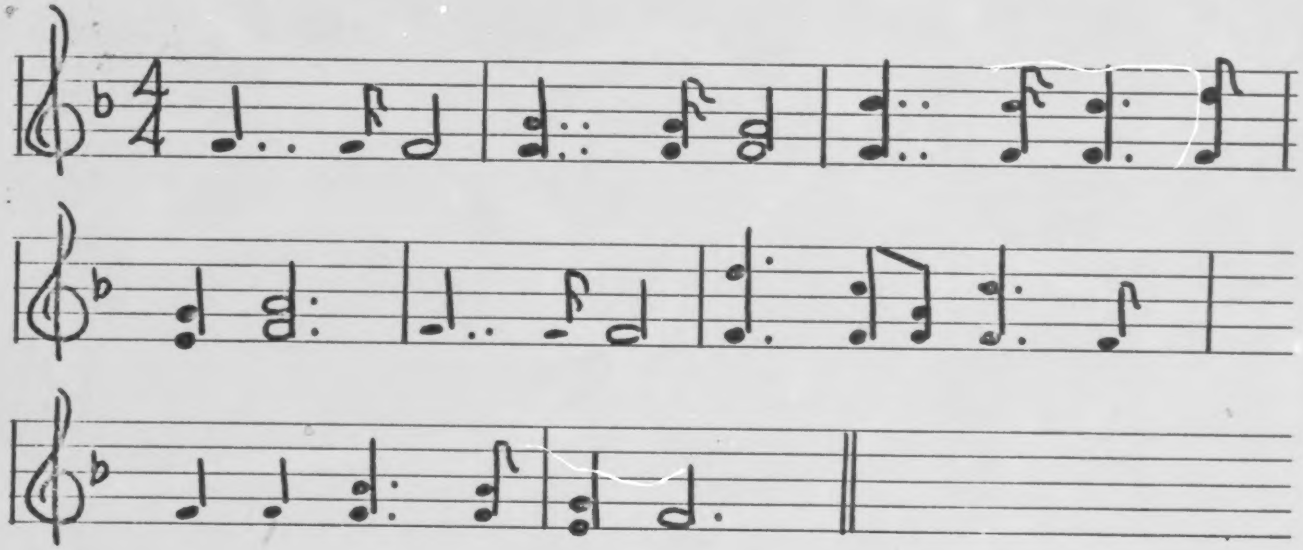
I. Continued

C. Q.

5. Look at the following melody. You are allowed one error.

   a. Circle the intervals of the 3rd.

   b. Place parenthesis around the intervals of the 5th.

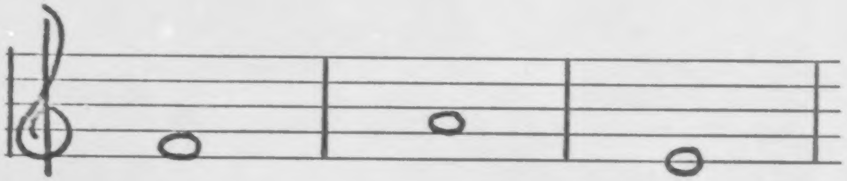


1.0

I. Continued

C. Q.

6. From the given notes, write the harmonic intervals. No errors allowed.



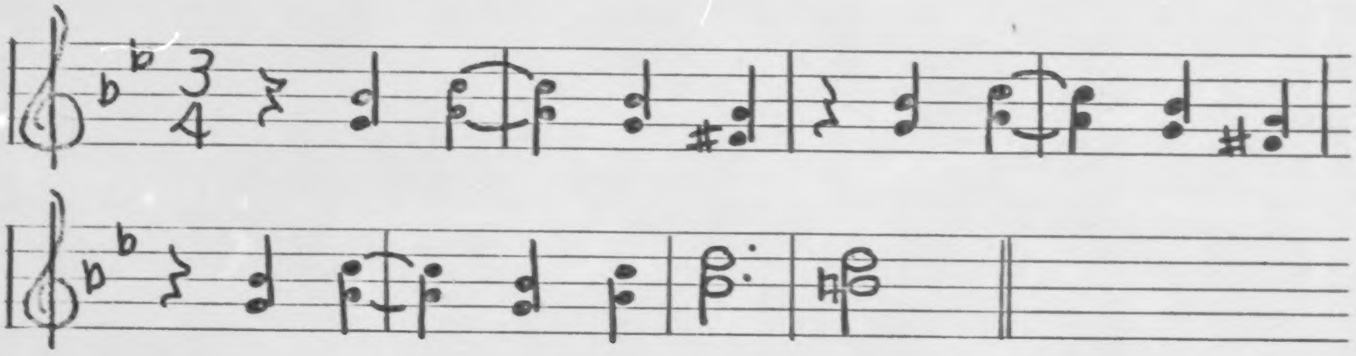
a. 3rd b. 5th c. 8ve

7. Listen to the following examples. Circle the letter of the example that sounds in thirds. No errors allowed.

a. b.

Teacher Note: Play the following examples.

a.



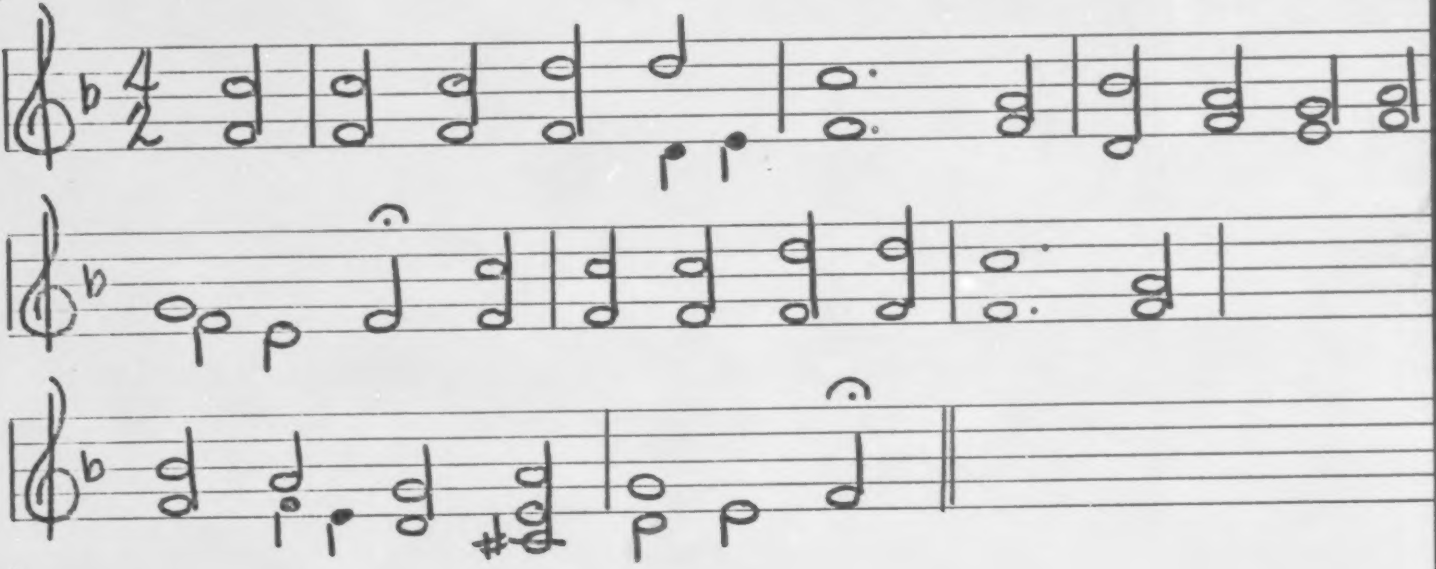
1.0

I. Continued

C. Q.

7. Continued

b.



1.0

I. Continued

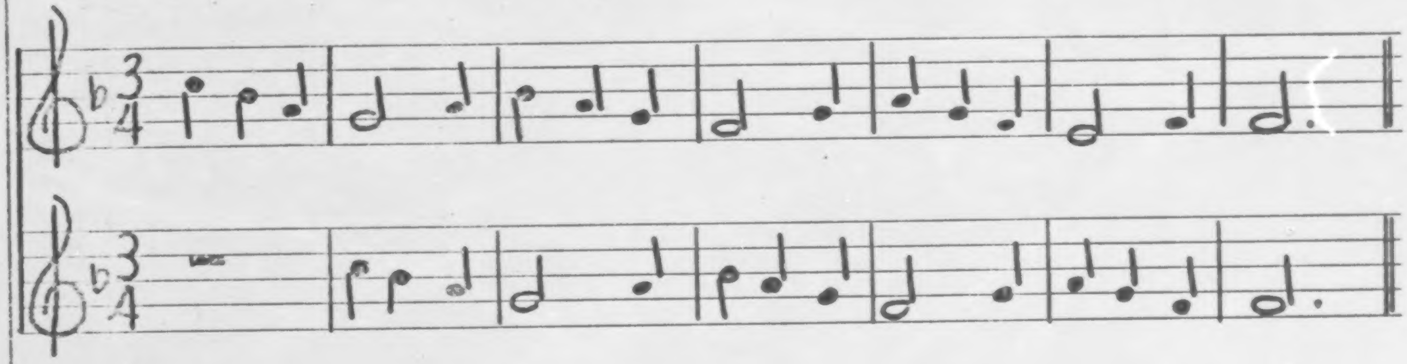
C. Q.

3. Listen to the following examples. Circle the letter of the example that demonstrates harmony. No errors allowed.

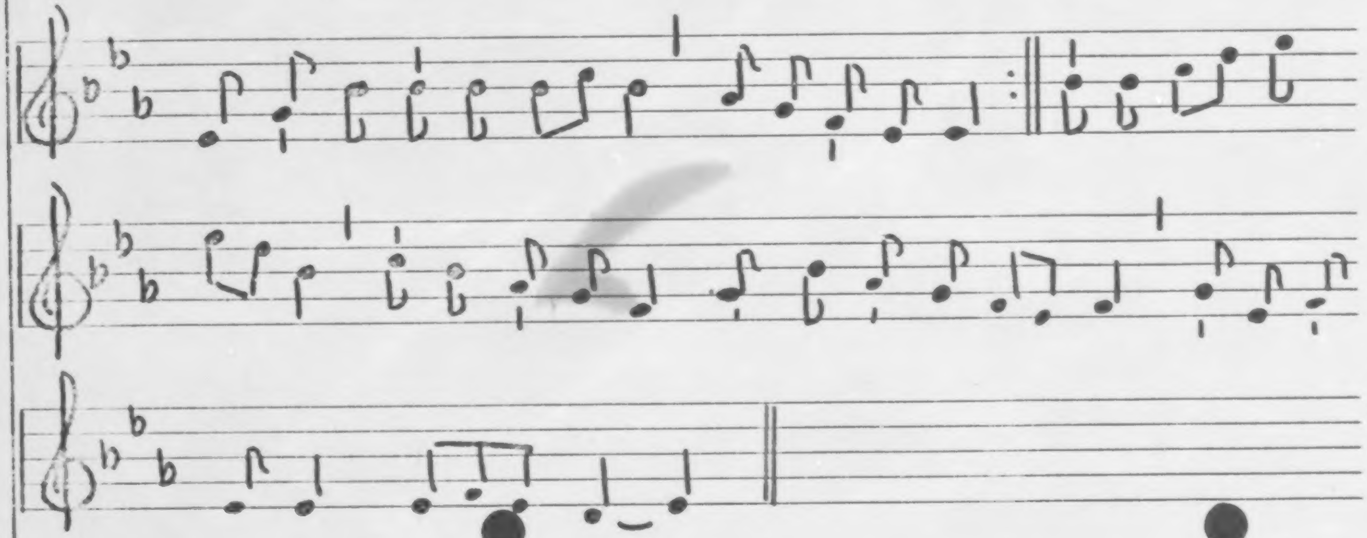
a.   b.

Teacher Note: Play the following selections:

a.



b.



1.0

I. Continued

C. Q.

9. As you listen to the following selections, circle the term that correctly identifies the harmony of each. No errors allowed.

a . major minor

b . major minor

c . major minor

Teacher Note: Play the following selections from Making Music Your Own, Book 7

a . "Hahvah Nageela" - page 158

b . "God of Our Fathers" - page 229

c . "When Johnny Comes Marching Home" - page 156

1.0

I. Continued

C. G.

10. Listen to the following selections. Circle the term that identifies the harmony of each selection. You are allowed one error.

a. major minor

b. major minor

c. major minor

d. major minor

e. major minor

Teacher Note: Play a portion of the following selections:

a. Hungarian Rhapsody No. 2 - Liszt

b. String Quartet in C Major - 2nd movement - Haydn

c. "Anitra's Dance", Peer Gynt Suite - Greig

d. "Funeral March" Sonata No. 2 in B Flat Minor, 2nd movement - Chopin

e. "Overture" to The Marriage of Figaro - Mozart

1.0

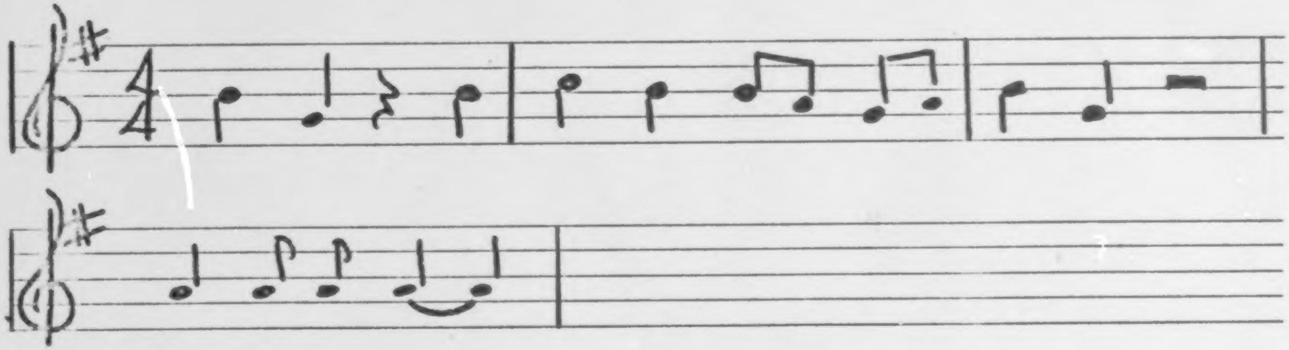
II. DURATION

Given aural and visual examples (containing 46 separate items), the student will identify pulse, accent, syncopation; meter and rhythmic patterns of even and uneven values with 90% accuracy as measured by written criterion reference test.

C. 2.

B. You are allowed no more than five errors as identified in the following nine questions.

1. Look at the following example. Indicate the pulse by using a stroke or strokes (|) under each symbol of duration. You are allowed one error.



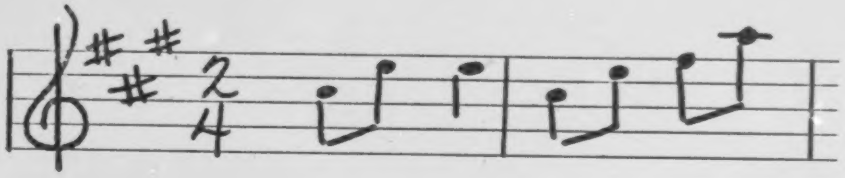
1.0

II. Continued

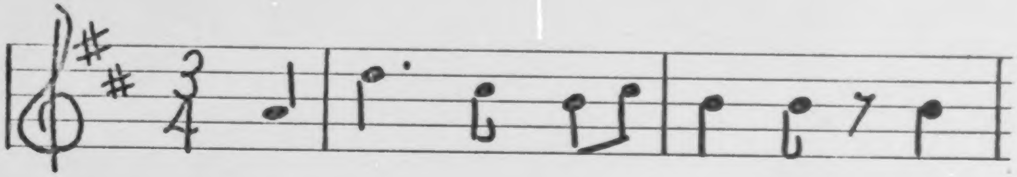
C. 2.

2. Look at the following examples. Place an accent mark over the notes that receive the strong beat. No errors allowed.

a.



b.



1.0

II. Continued

C.O.

3. You will hear five songs. Each will be played twice. Identify the meter of each by using the following terms.

Two-beat meter . Three-beat meter Four-beat meter

You are allowed one error.

a. ______________

b. ______________

c. ______________

d. ______________

e. ______________

Teacher Note: Play the following selections to demonstrate meter.

a. "Bridal March" from Lohengrin - Wagner (four-beat)
b. "Polka from The Golden Age - Shostakovich. Making Music Your Own Bk.7 Record 1 (two-beat)
c. "Anitra's Dance" from Peer Gynt Suite - Greig (three-beat)
d. Italian Symphony, 1st movement - Mendelssohn (two-beat)
e. "Minuet and trio" from Jupiter Symphony in C Major- Mozart (three-beat)

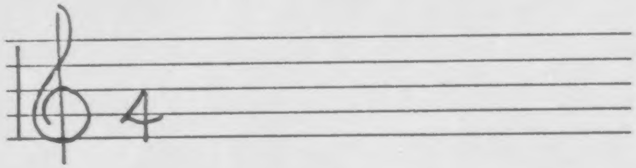
1.0

II. Continued

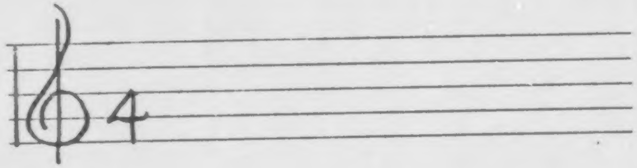
C. Q.

4. Listen to the following selections. Each selection will be played twice.
Complete the meter signature for each.
No errors allowed.

a.



b.



Teacher Note: Play songs to demonstrate the meter in the following order.

a. $\frac{3}{4}$

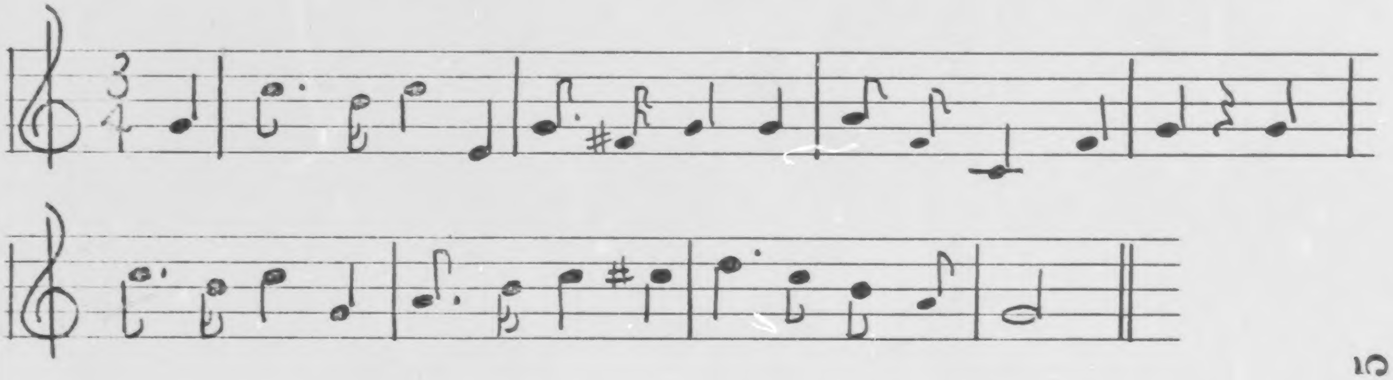
b. $\frac{2}{4}$

1.0

II. Continued

C. Q.

5. Listen to the following selection. It will be played once. Circle the uneven rhythmic pattern that is repeated in the selection. No errors allowed.

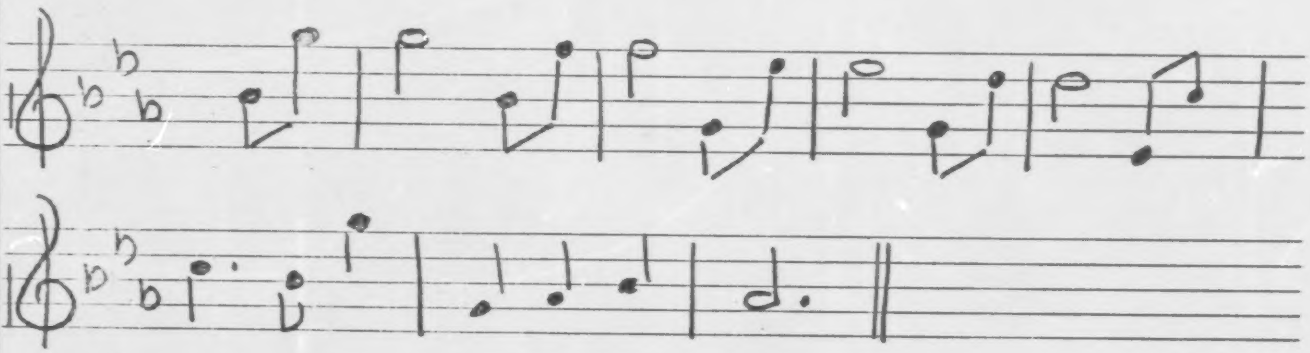


II. Continued

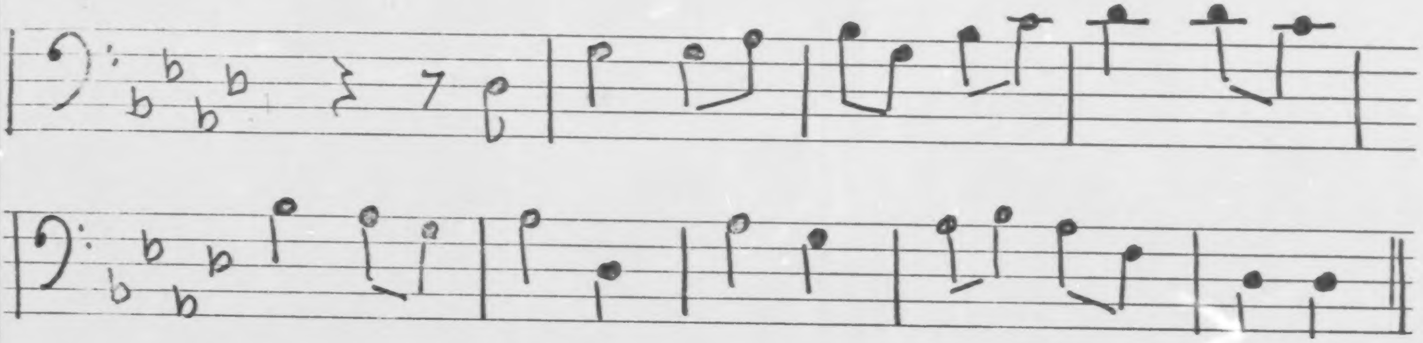
C. 2.

6. Fill in the correct meter signatures for the following examples. No errors allowed.

a.



b.

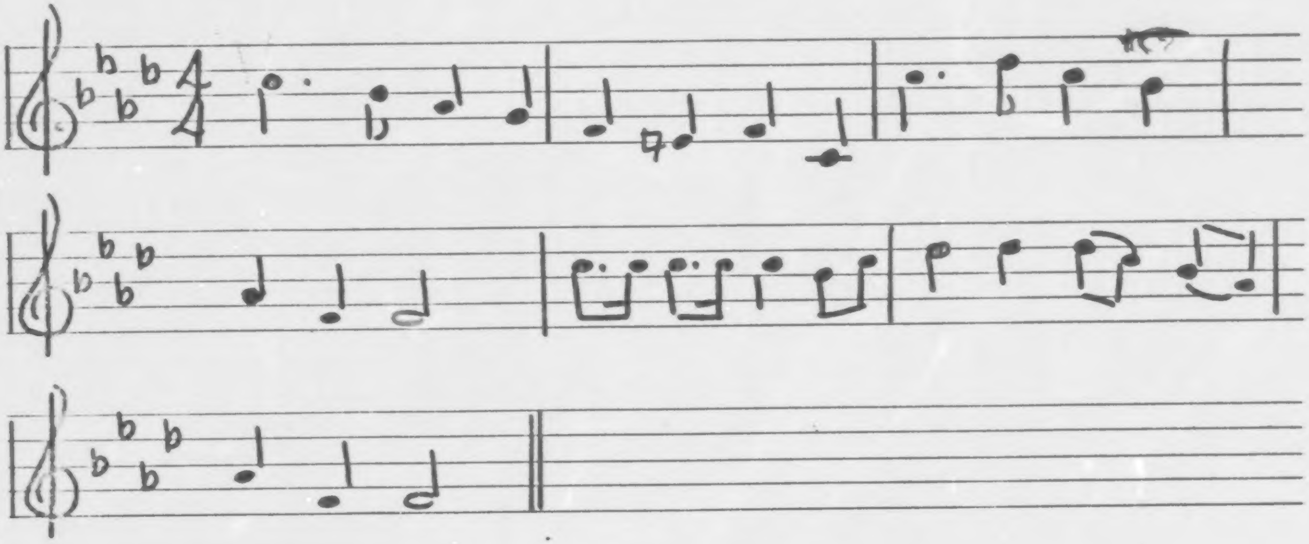


1.0

II. Continued

C. 2.

7. Look at the following example. Circle the uneven rhythmic patterns. No errors allowed.



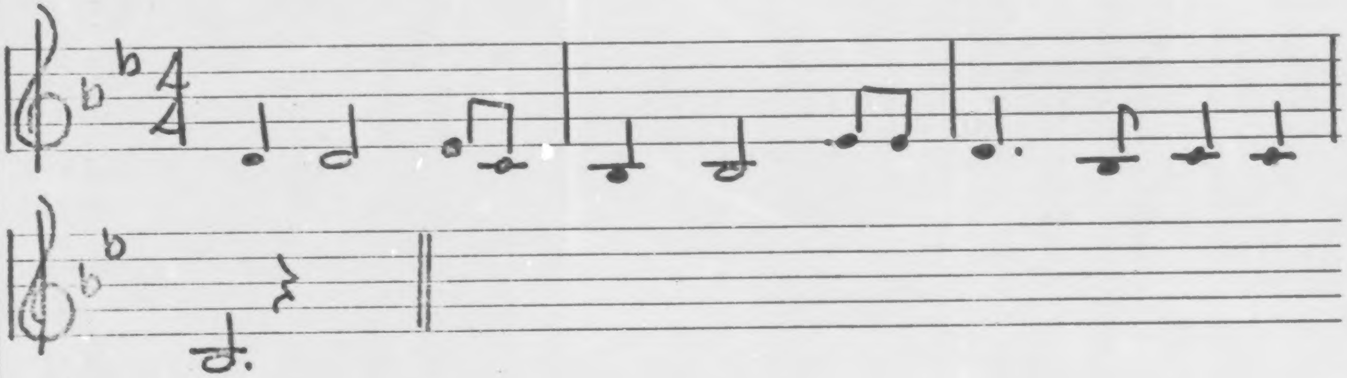
1.0

II. Continued

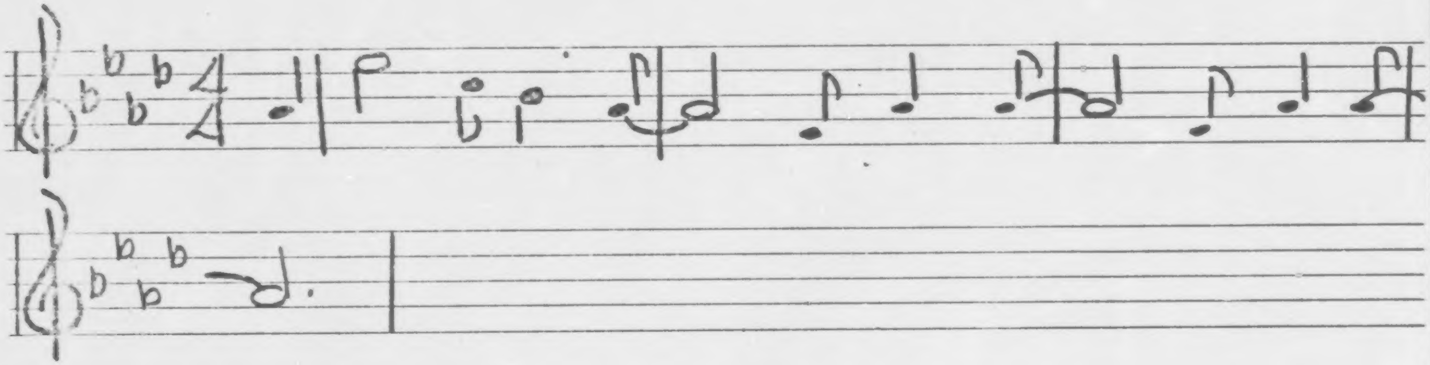
C. 0.

8. Look at the following examples. Circle where syncopation occurs.
You are allowed three errors.

a.



b.



1.0

II. Continued

C. 4.

9. Listen to the following selections. Place an X opposite the letter of the selection that demonstrates syncopation.
No errors allowed.

a. ________ b. ________

Teacher Note: Play the following examples from —

Making Music Your Own Book 7

"Praise to the Lord" page 172
"Jamaica Farewell" page 141

1.0

III. STRUCTURE

Given aural and visual examples (containing 20 separate items), the student will identify like, similar or contrasting phrases; sections that are larger than phrases as being alike, similar or contrasting and basic forms; binary, ternary and theme and variations with 90% accuracy as measured on a criterion reference test.

C. Q.

C. You are allowed no more than two errors as identified in the following eight questions.

1. Listen to the following selections. Circle the symbol that indicates the form. You are allowed one error.

    a. AB ABA

    b. AB ABA

    c. AB ABA

    d. AB ABA

    e. AB ABA

Teacher Note: Play any selections available in the following order: (preferably songs)

a. ABA

b. ABA

c. AB

d. ABA

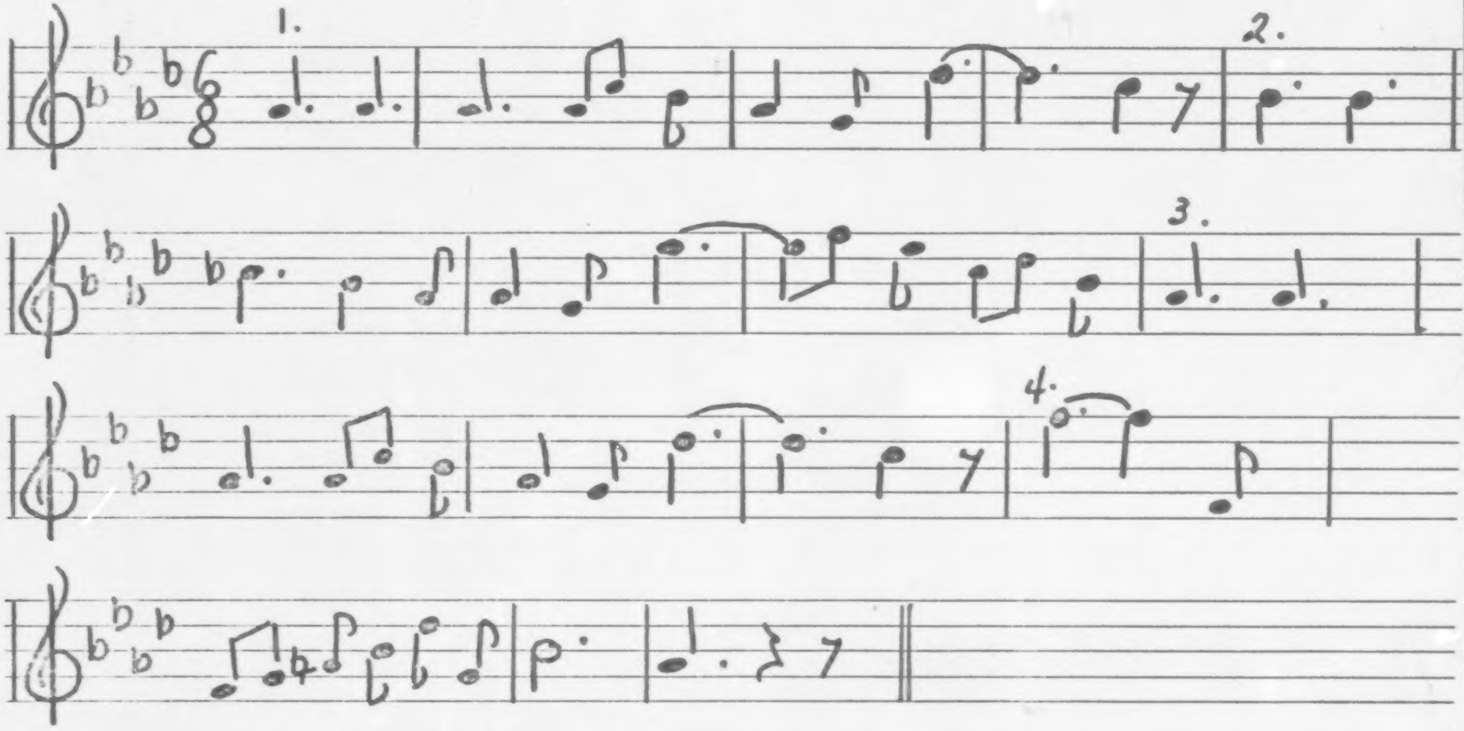
e. AB

1.0

III. Continued

C. Q.

2. Look at the following example. Circle the number of the contrasting phrase or phrases. No errors allowed.

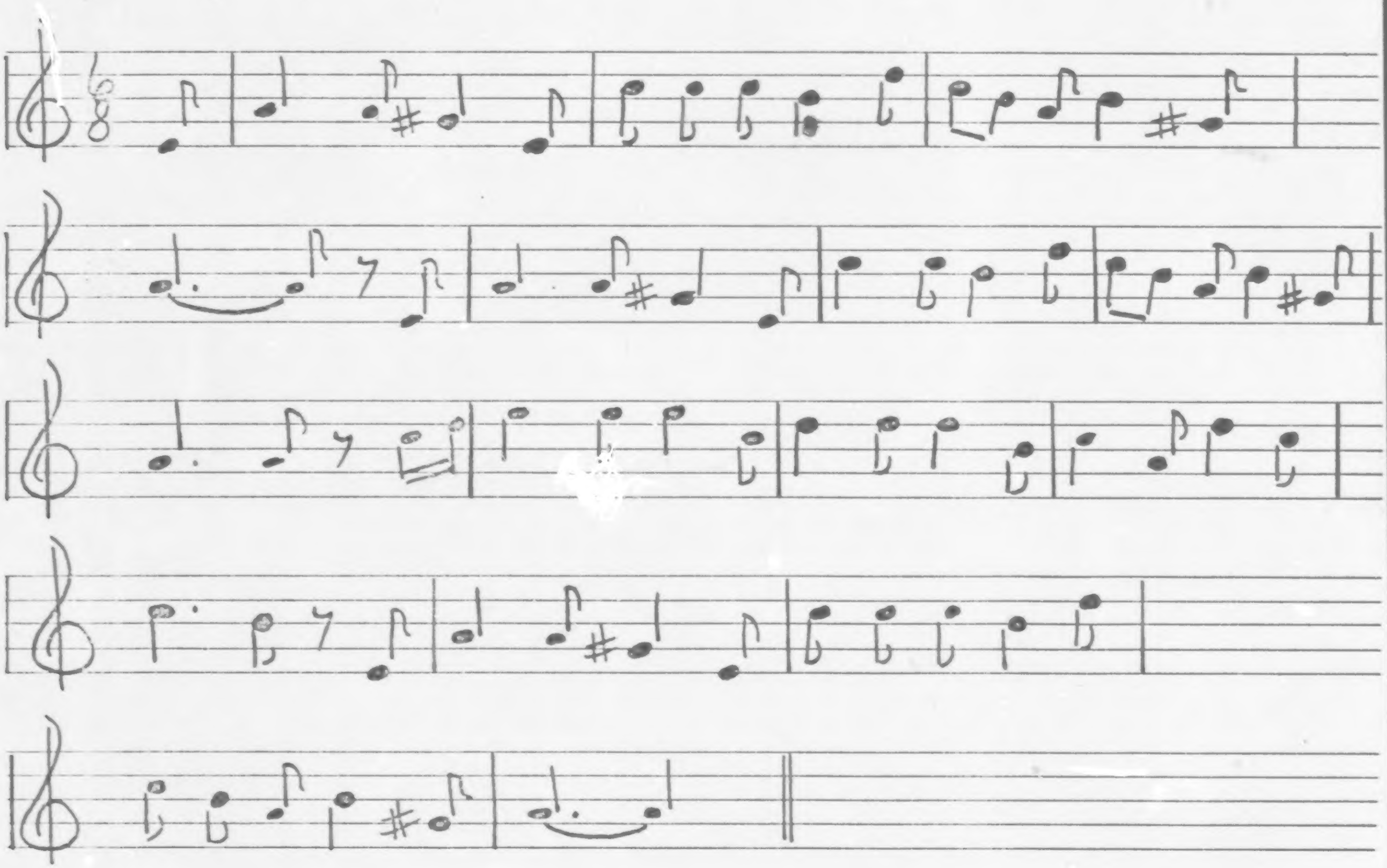


1.0

III. Continued

C. C.

3. The following selection will be played twice. No errors allowed.
1st time - Mark the phrases that are alike with the appropriate symbol.
2nd time - Mark the contrasting phrases with the appropriate symbol.



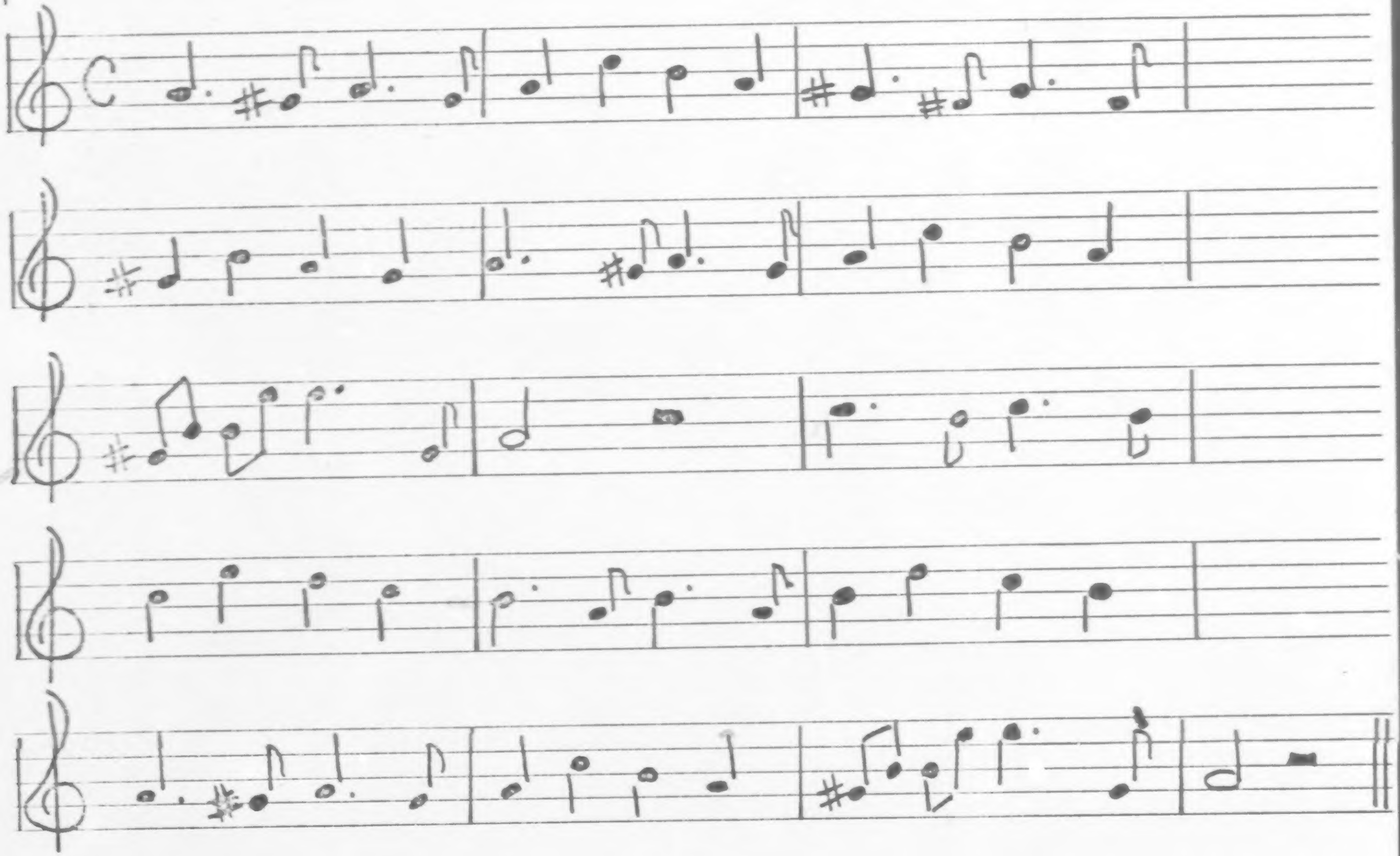
1.0

III. Continued

C. 3.

4. Look at the following examples. Circle the symbols that correctly outline the form of each. No errors allowed.

a.



a. A A1 B B1

b. A B B

c. A A1 B A1

d. A B A

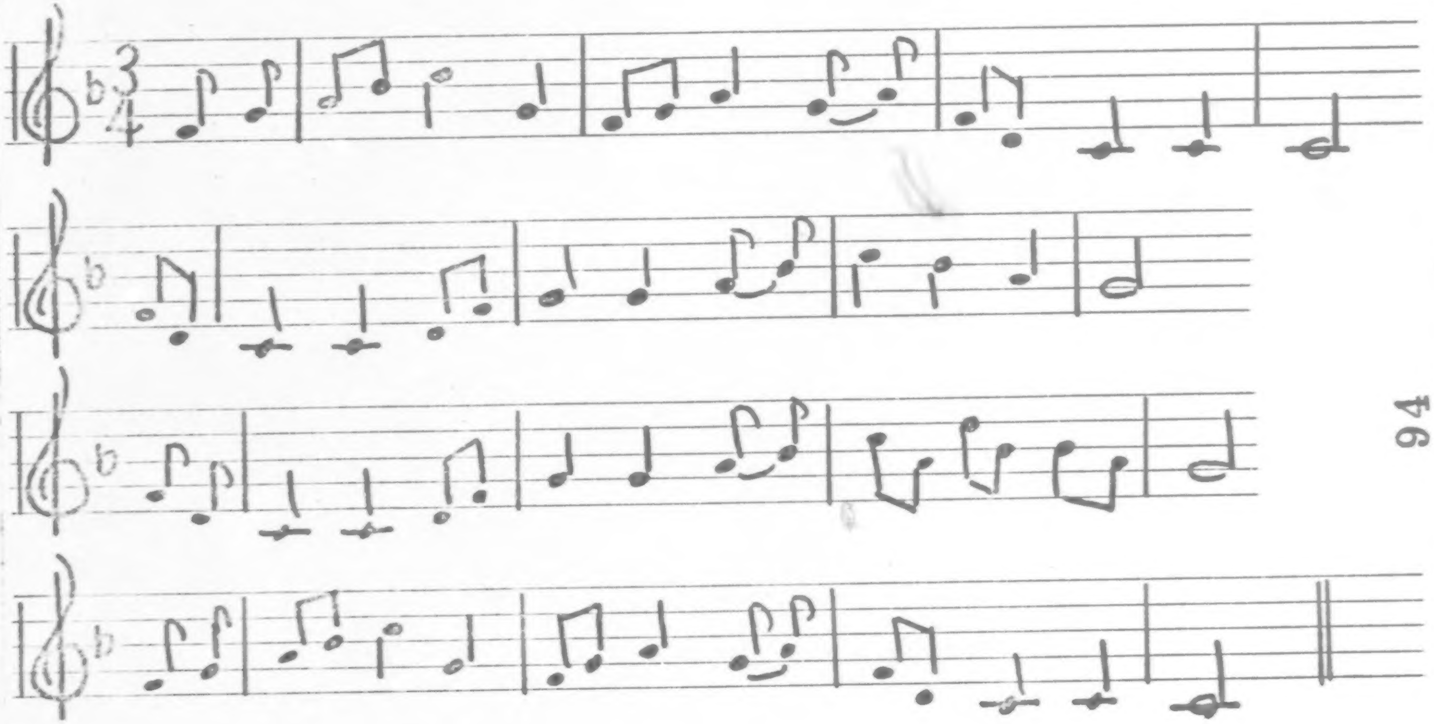
1.0

III. Continued

C. 3.

4. Continued

b.



a. A A1 B B

b. A A1 B A

c. A A B A

d. A B B1 A

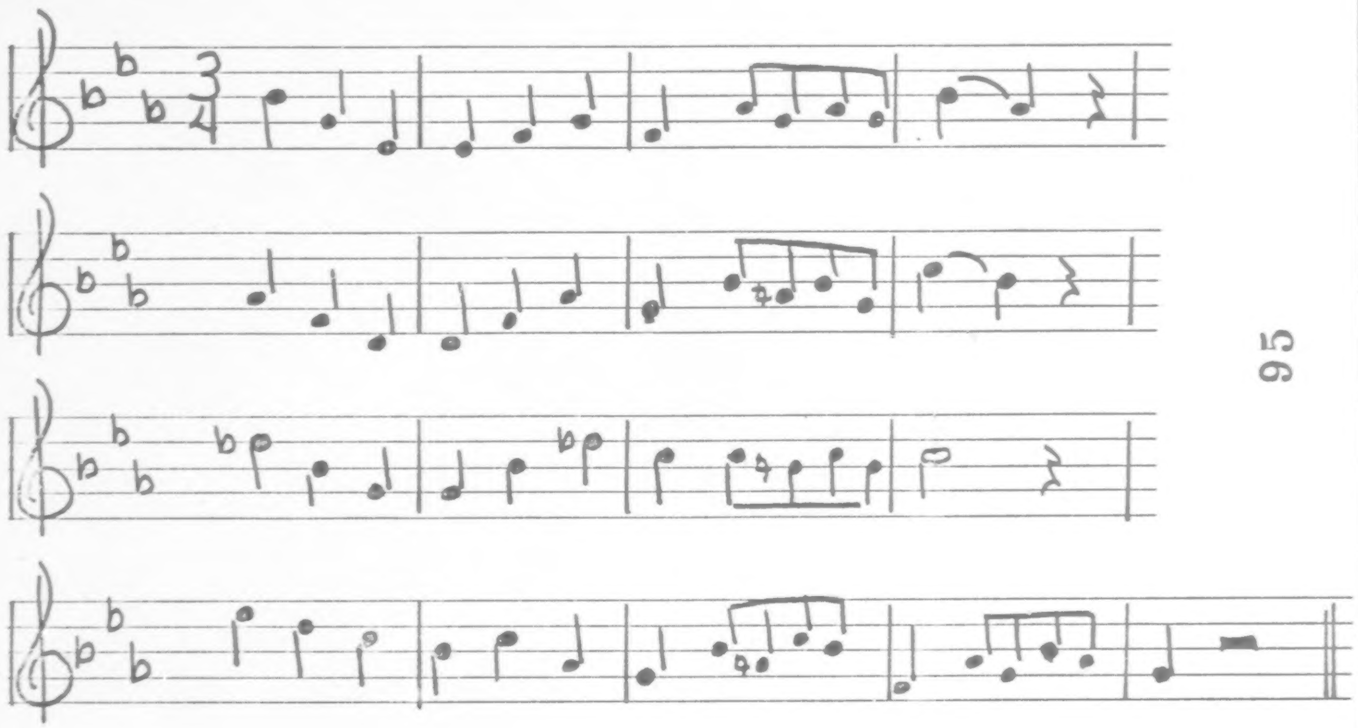
1.0

III. Continued

C. Q.

4. Continued

c.



A B B A

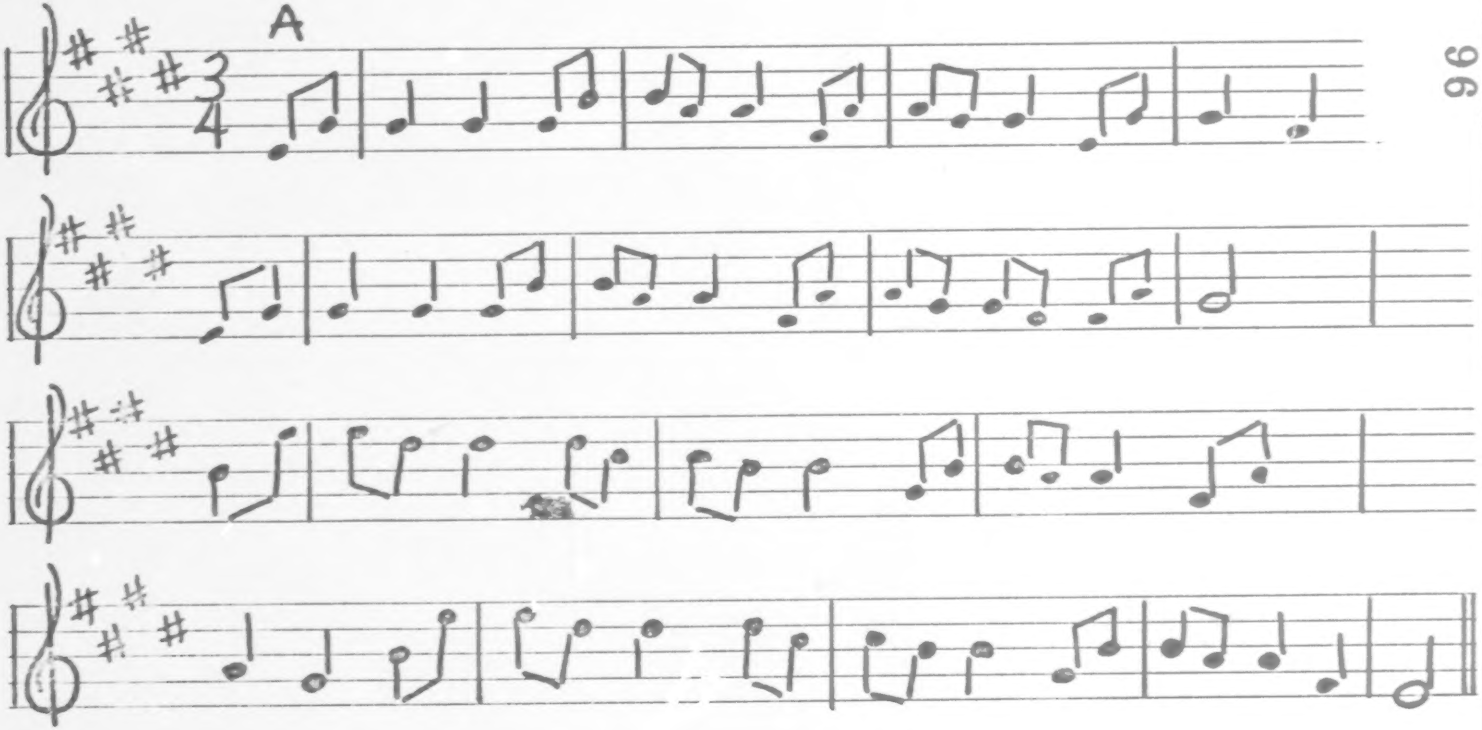
A B C D

1.0

III. Continued

C. Q.

5. Look at the following selection. You will hear it played three times. The first phrase has been marked A. Mark the like, similar and contrasting phrases using the appropriate symbols. You are allowed one error.



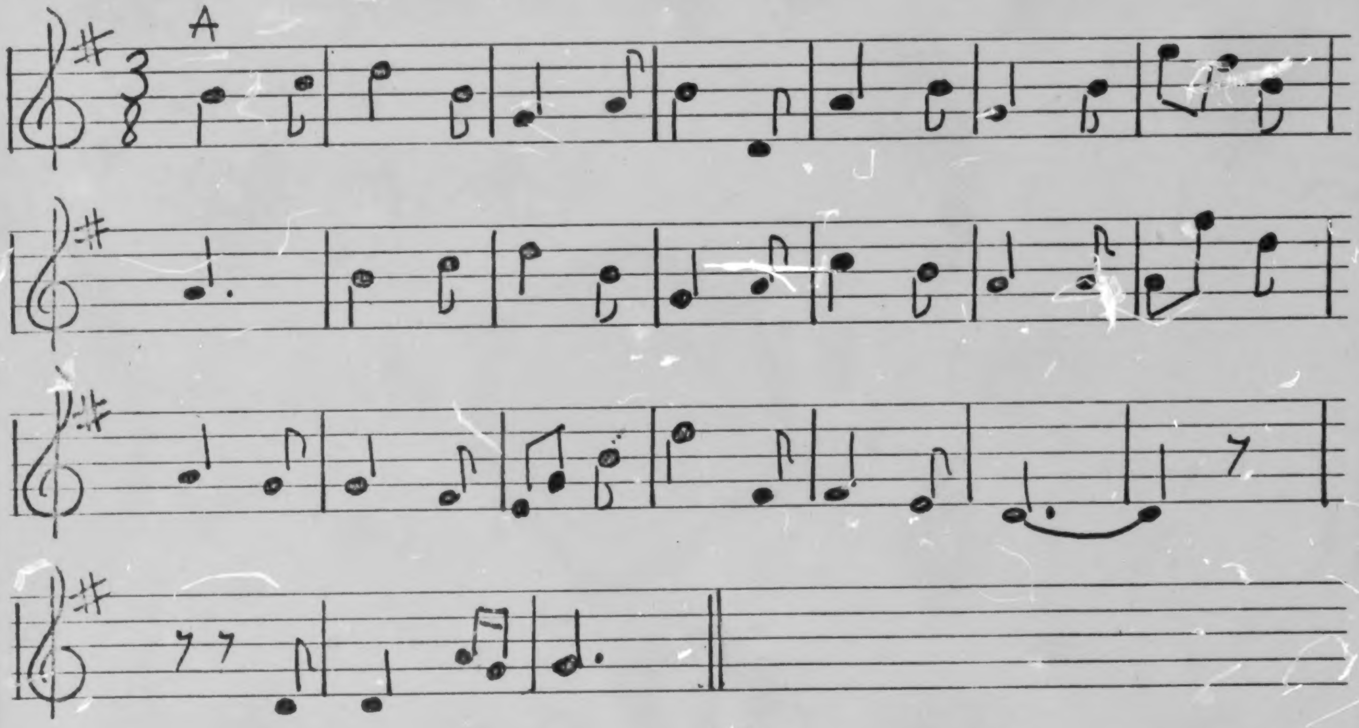
1.0

III. Continued

C. Q.

6. The following music will be played three times. The first section (period) has been marked.

   a. Mark the similar and contrasting sections with the appropriate symbols. No errors allowed.



1.0

III. Continued

C. Q.

7. Circle the term that indicates the form of the following selection. No errors allowed.

binary ternary

Teacher Note: Play any short example of ternary form.

8. Listen to the following selections. Circle the letter of the selection that is a theme and variation. No errors allowed.

a. b.

Teacher Note: Play - Variations on "Pop! Goes the Weasel" - Caillet
Overture - "Nutcracker Suite" - Tchaikovsky

1.0

IV. EXPRESSIVE
CHARACTERISTICS

Given aural and visual examples (containing 20 separate items) the student will identify the various concepts of expressive characteristics: dynamics, legato and staccato, tempo, tone color, performance media and texture with 90% accuracy as measured by written criterion reference test.

C. Q.

C. You are allowed no more than two errors as identified in the following ten questions.

1. Listen to the following selections. Identify the dynamics level of each by circling the correct term. Each example will played once. No errors allowed.

a. piano forte

b. piano forte

c. piano forte

Teacher Note: Play a small portion of each example.

a. "Orpheus in the Underworld": Overture - Offenbach
b. "Fantasy Overture" from Romeo and Juliet - Tchaikovsky
c. "Overture" from The Bartered Bride - Smetana

1.0

IV. Continued

C. Q.

2. Listen to the following selections. Circle the term that best describes the change of dynamics. Each example will be played once. No errors allowed.

a. piano-forte   forte-piano

b. crescendo   decrescendo

Teacher Note: Play a small portion of each example to demonstrate the dynamics.

a. Surprise Symphony, 2nd movement - Haydn
b. **Symphony No. 1 in C Major 3rd movement - Beethoven**

1.0

IV. Continued

C. Q.

3. The following selection will be played once. Circle the term that best describes the tempo.
No errors allowed.

presto largo

Teacher Note: Play a small portion of

New World Symphony - 2nd movement ("Largo") - Dvorák

1.0

IV. Continued

C. Q.

4. As you listen to the following selections, circle the term that correctly identifies the change in tempo.
No errors allowed.

a. accelerando ritardando

b. accelerando ritardando

Teacher Note: Play the following selections

"Toreador Song" from Carmen - Bizet

1.0

IV. Continued

C. Q.

5. Circle the term that best describes how the following selections are performed.
No errors allowed.

a. legato   staccato

b. legato   staccato

Teacher Note: Play the following selections

Holiday for Strings - Rose
The "River Theme" from The Moldau - Smetana

1.0

IV. Continued

C. 2.

6. You will hear three selections. Circle the letters of the example that uses electronic devices.
No errors allowed.

a. b. c.

Teacher Note: Play a portion of the following selections

a. The Rite of Spring - Stravinsky
b. Hyperprism - Varese
c. Piece for Tape Recorder - Ussachevsky (Making Music Your Own - Book 8)

1.0

IV. Continued

C. Q.

7. Listen to the following selections. Circle the correct performance medium (sound source) of each selection.
You are allowed one error.

a. harpsichord **or** piano

b. woodwind **or** brass

c. folk group **or** rock ensemble

d. flute **or** clarinet

e. percussion **or** band

Teacher Note: Play a portion of the following examples:

a. Two Part Invention in F (harpsichord) - Bach (Making Music Your Own)Book 7
b. "Fanfare" from La Peri - Dukas
c. Any selection by a rock group
d. "Morning" (Melody line played by flute) from Peer Gynt Suite - Greig
e. Ballad for Band - Gould

1.0

IV. Continued

C. 2.

8. As the following selection is played, identify the performance medium (sound source).
No errors allowed.

mixed chorus   children's chorus

Teacher Note: Play any selection of a mixed chorus (preferably a cappella)

.0

V. Continued

C. 9.

9. The following selections will be played twice. Identify the texture of each example by using the correct term. (Monophonic, homophonic, polyphonic). No errors allowed.

a. ________________________ music

b. ________________________ music

Teacher Note: Play the following examples:

a. "Kyrie eleison" from Pope Marcellus Mass - Palestrina (Making Music Your Own Book 8)

or

"For unto us a Child" from the Messiah - Handel

b. "Nun danket Alle Gott" - Bach

or

"A Mighty Fortress is Our God" - Luther

1.0

IV. Continued

C. Q.

10. The following selections will be played twice. Identify the texture of each example by using the correct term. (Monophonic, homophonic, polyphonic). You are allowed one error.

a. ______________________ music

b. ______________________ music

c. ______________________ music

Teacher Note: Play one of the following examples.

a. "Charlatan's Solo" (flute unaccompanied)
Prelude to the Afternoon of a Faun (opening flute solo) - Debussy

b. Sonata for Two Flutes - Hindemith (canonic)
Fugue in G Minor - Bach (Making Music Your Own Book 7)
"Fugue" from Young Person's Guide to the Orchestra - Britten

c. "Andante - Chorale St. Antonii" from Divertimento no. 1 in B flat - Haydn
(Making Music Your Own Book 7)
"The Swan" from Carnival of the Animals - Saint Saens
Concerto in E Minor for Violin and Orchestra 2nd movement - Mendelssohn

1.0

V. STYLE

Given aural and visual examples (containing 20 separate items), the student will identify the contrasting styles of early music (6th-16th century) and modern (20th century) music using rhythm, melody, harmony, texture and performance media as the elements of comparison with a 90% accuracy as measured by a written criterion reference test.

C. Q.

D. You are allowed no more than two errors as identified in the following four questions.

1. Listen to the following five compositions. Identify the style of each by circling the letter in the correct column. No errors allowed.

very old music	modern music
a.	a.
b.	b.
c.	c.
d.	d.
e.	e.

Teacher Note: Play a portion of the following examples.

a. Music for Strings, Percussion and Celesta, 3rd movement - Bartok
b. Gaudeamus Omnes in Domino - Gregarian Chant (Making Music Your Own Book 8)
c. La Mer - Debussy
d. "Symphonic Dances" from West Side Story - Bernstein
e. "Kyrie" from Missa Brevis - Palestrina

1.0

V. Continued

C. Q.

2. You are allowed two errors in the following question.

The following selection will be played three times.
1st time - Circle the term that correctly identifies its style.

very old   modern

2nd time - From the list of descriptive words below, choose three words that best describe its melody. Write them on the following lines.

__________ __________ __________

3rd time - From the list of descriptive words below, choose three words that best describe its rhythm. Write them on the following lines.

__________ __________ __________

regular beat
wide skips
flowing rhythm (lack of accent)
song like
many changes of tempo
dissonant melodic intervals

no regular beat
flowing melody
obscure melody
clearly defined melody
irregular rhythm
a cappella

Teacher Note: Play the following example three times.

"Gun Fight" from Billy the Kid - Copland (Making Music Your Own Book 8)

1.0

V. Continued

C. Q.

3. The following selection will be played twice.

a. Circle the term that identifies its style.

very old   modern

b. Circle the term that best describe its harmony.

dissonant   independent melodies develop harmony

c. Circle the term that identifies its texture.

monophony   homophony   polyphony

No errors allowed.

Teacher Note: Play any motet of Byrd, Palestrina, Lasso

1.0

V. Continued

C. Q.

4. Listen to the following selections. Each will be played twice. From the list of performance media below select the correct medium used in each selection and fill in the blank opposite the letter of the selection. No errors allowed.

a. ________________

b. ________________

c. ________________

d. ________________

orchestra

unison voices

a cappella choir

electronic device

Teacher Note: Play a portion of selections that are examples of the following.

a. a capella choir (Palestrina, Byrd)
b. electronic music (Babbitt, Ussachevsky)
c. orchestra
d. unison voices (Gregorian, Ambrosian Chants)

2.0

Given ten questions (six errors allowed) containing aural and visual examples, the student will demonstrate competency in performance skills through body response to music, singing, playing instruments, sight-reading, writing original rhythmic accompaniments, writing original melodies and listening as measured by criterion reference test.

C. Q.

A. You are allowed no more than six errors as identified in the following ten questions.

1. Listen to the following familiar song.

Second time played — choose a body response or percussion instrument and demonstrate the meter.

Third time played — choose a body response or percussion instrument and perform the melodic rhythm.

No errors allowed.

Teacher Note: Use any short song familiar to your students.

2.0

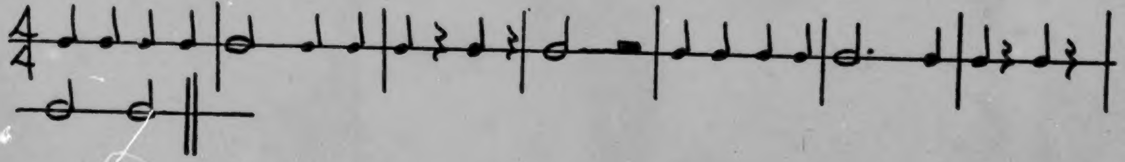
C. Q.

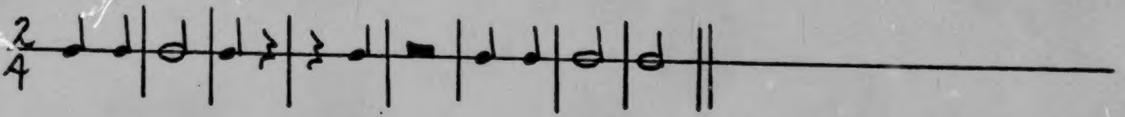
2. The following song will be played twice. The third time it is played indicate the meter by clapping. No errors allowed.

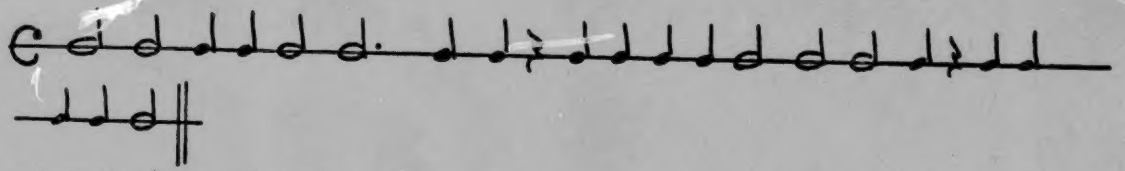
Teacher Note: Play any short unfamiliar song in duple or triple meter.

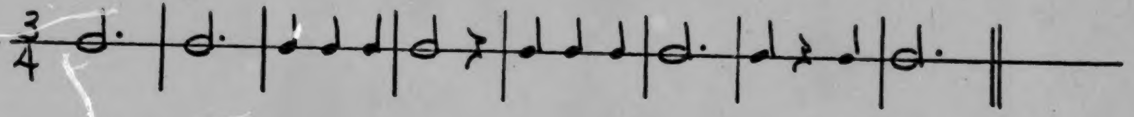
C. Q.

3. Select one of the rhythm examples below. You are to clap the example with no more than one error.

a.


b.


c.


d.


2.0

C. Q.

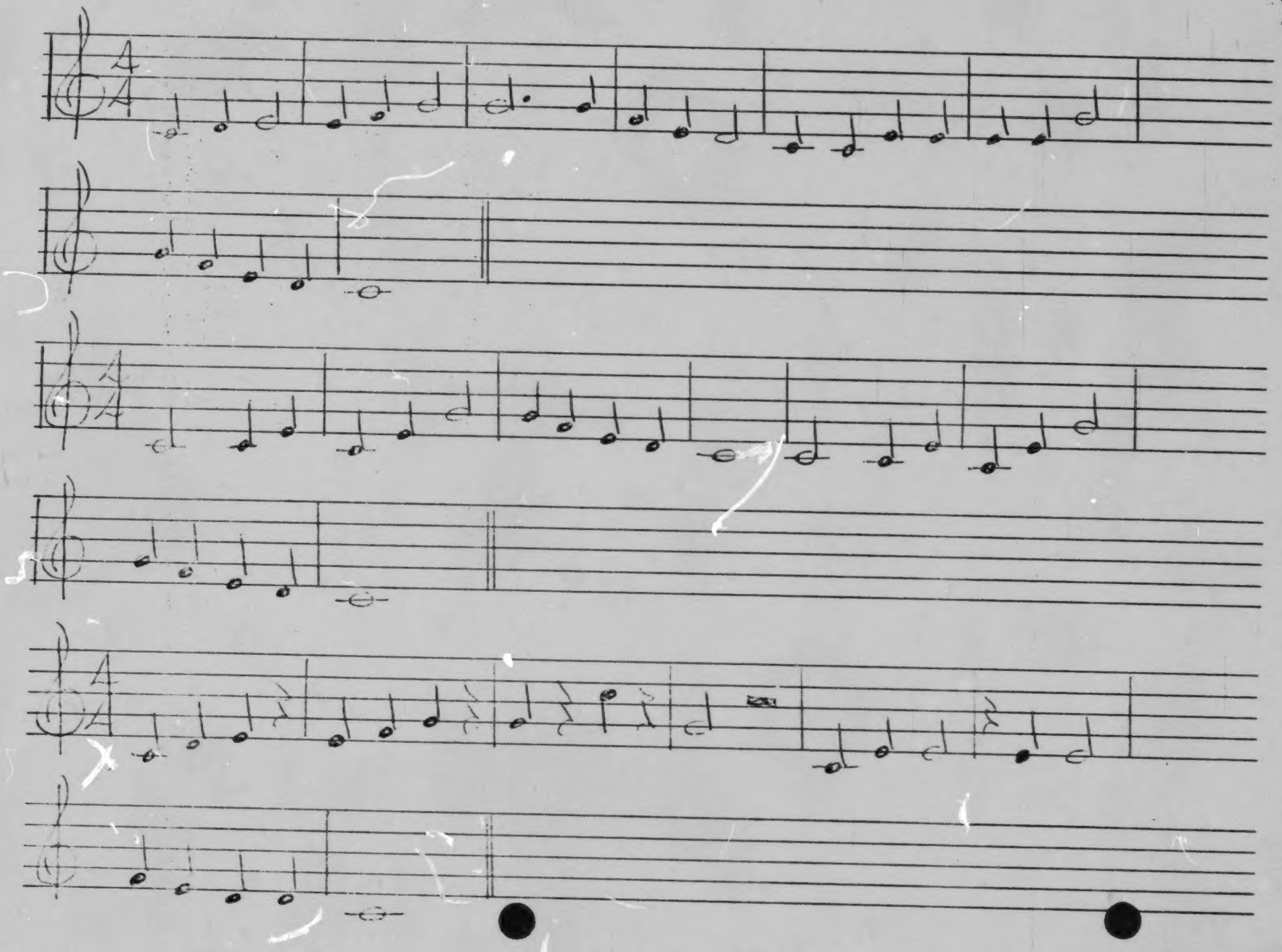
4. Choose a familiar song and sing it with a group of not more than four other students. You are allowed no errors in pitch and no errors in rhythm. (You are reminded to demonstrate good vocal technique.)

5. Choose a familiar round. With four other students on a part sing it through twice. You are allowed two attempts. (You are reminded to demonstrate good vocal technique.)

2.0

C. Q.

6. Choose one of the following melodies. You will be given a reasonable amount of time to study it. Your teacher will play the scale and outline the I chord of your chosen melody. You may sing this several times. Sing your melody using numbers or a neutral syllable. You are allowed two attempts and two errors.



2.0

C. Q.

7. Write an original rhythmic accompaniment for a familiar song selected from the given list. Perform your accompaniment on a percussion instrument of your choice as it is sung by the class or played by your teacher. You are allowed no errors in notation. You may have as many practices as necessary to perform your accompaniment without error.

Teacher Note: Provide a list of familiar songs (preferably short songs).

2.0

C. Q.

8. Observing the rules of good melodic movement, write an eight measure original melody.

Requirements: a) Use the C major scale.

b) If you use B, it must move one half step up to C.

c) Begin on C and end on C.

d) Use a meter signature of your choice.

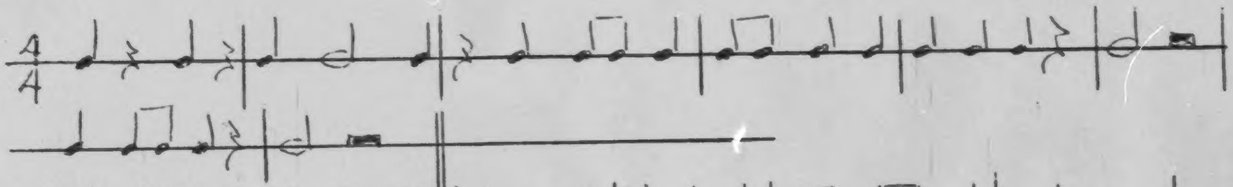
You are allowed one error in notation.

2.0

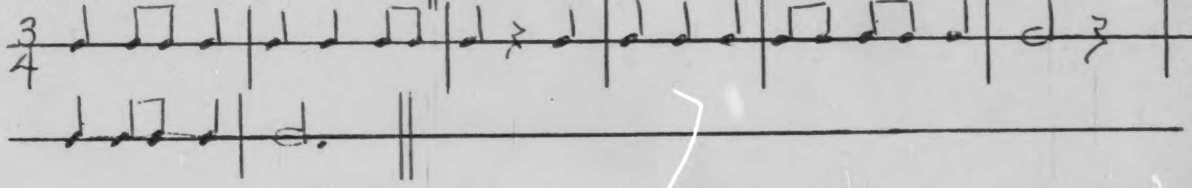
C. Q.

9. Perform one of the following rhythm examples on a percussion instrument of your choice. You my have as many practices as you need to play the example with no more than one error.

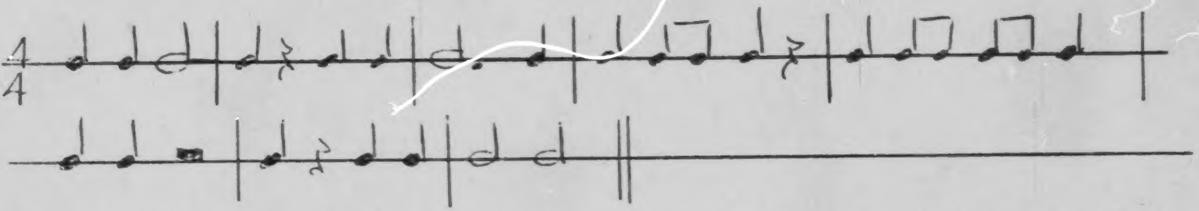
a.



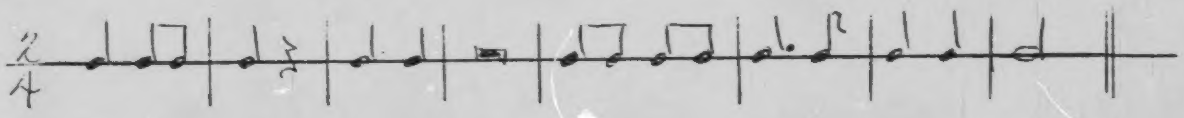
b.



c.



d.



2.0

C. Q.

10. You will hear the following musical composition played three times.

a. Identify the element used as the main unifier. ______________________

b. Identify the expressive characteristic that contains the most contrast. ______________________

c. Identify the performance medium. ______________________

You are allowed one error.

Teacher Note: Play the following composition:

Bolero-Ravel

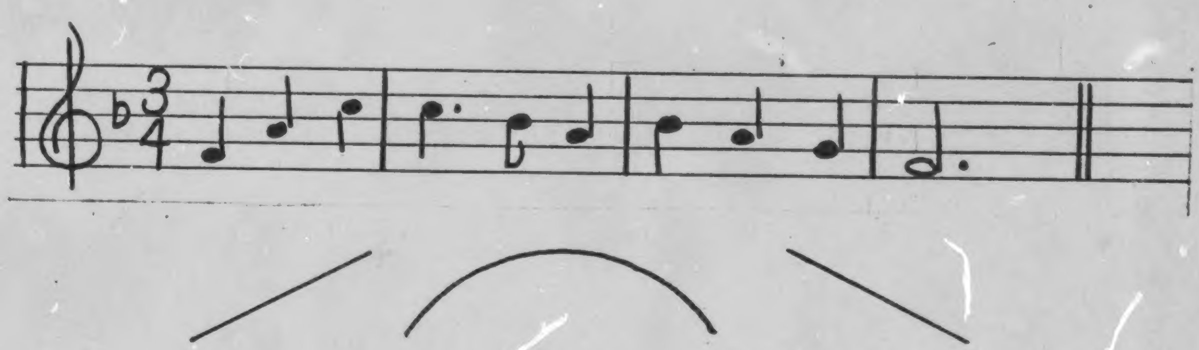
1.1

Given aural and visual examples, the student will identify the various concepts of pitch: melodic contour and movement, ascending melodic intervals of the 3rd, 5th and 8ve; melody, harmony; major and minor melodies, major and minor harmonies with 90% accuracy as measured by written criterion reference test.

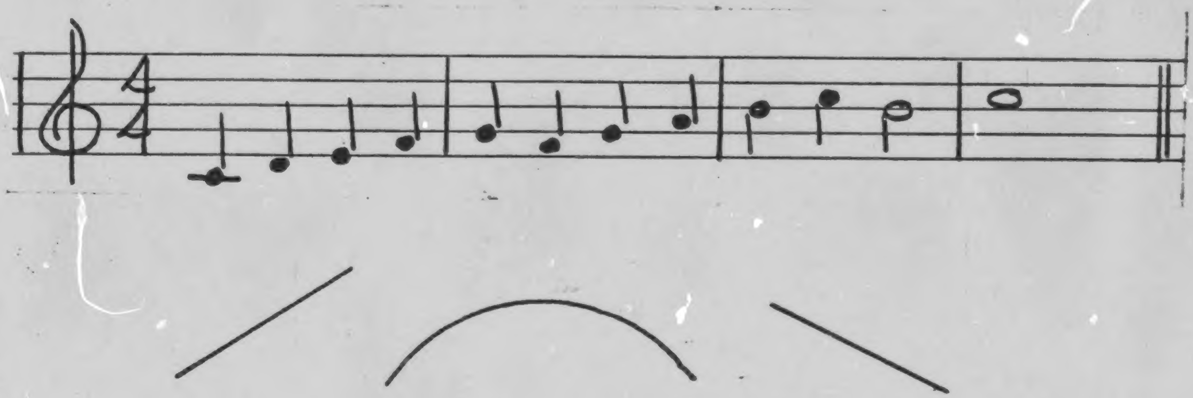
C. Q.

1. Listen to the following melodies. Circle the line that best describes the direction of each melody. No errors allowed.

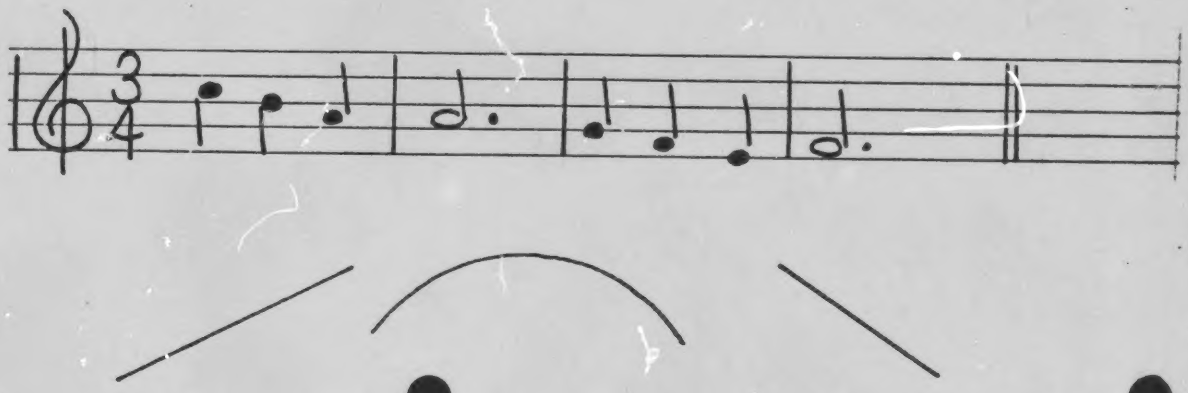
a.



b.



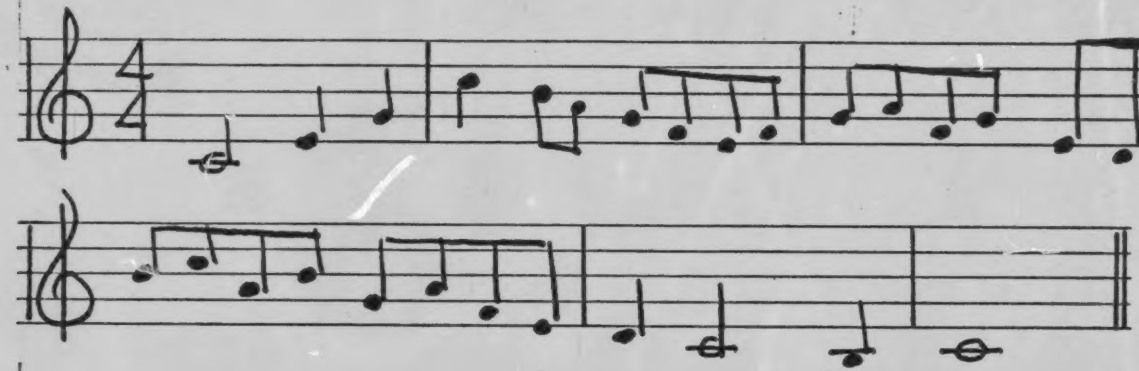
c.



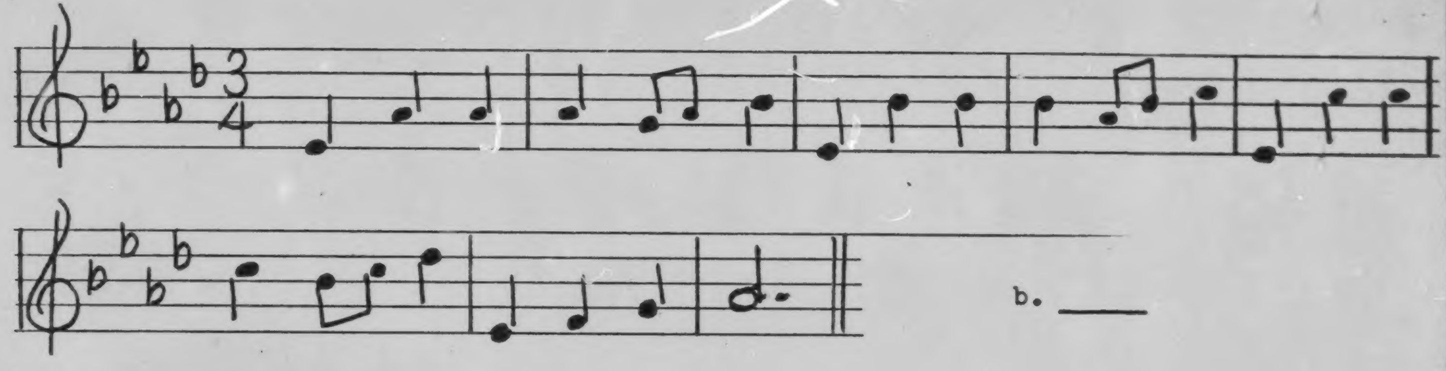
1.1 Continued

C. Q.

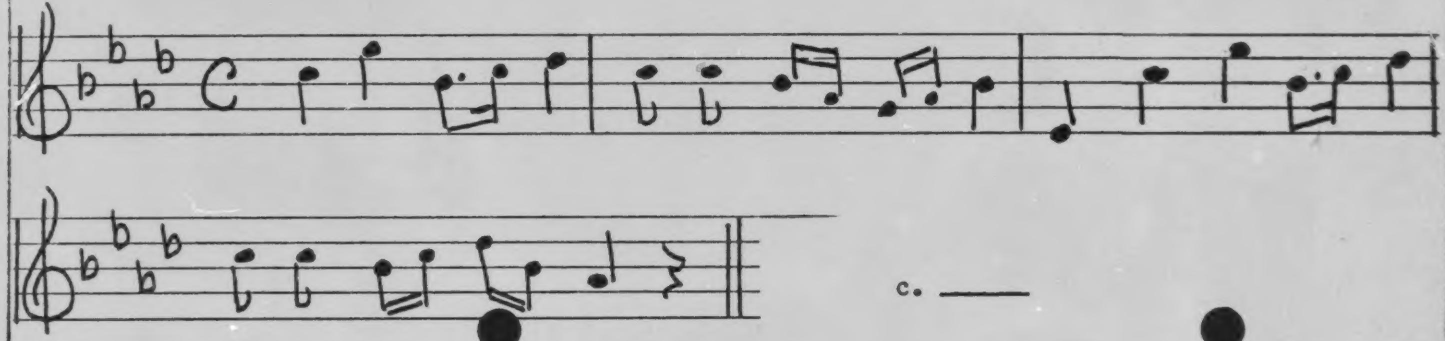
2. Listen to the following examples. Place an X by the melody that uses repeated notes. Circle the repeated notes. Each example will be played twice. No errors allowed.



a. ____



b. ____

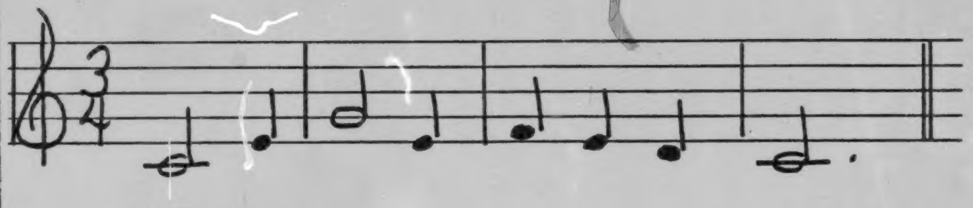


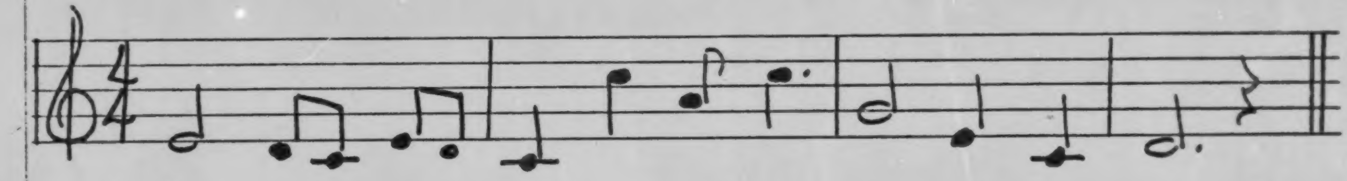
c. ____

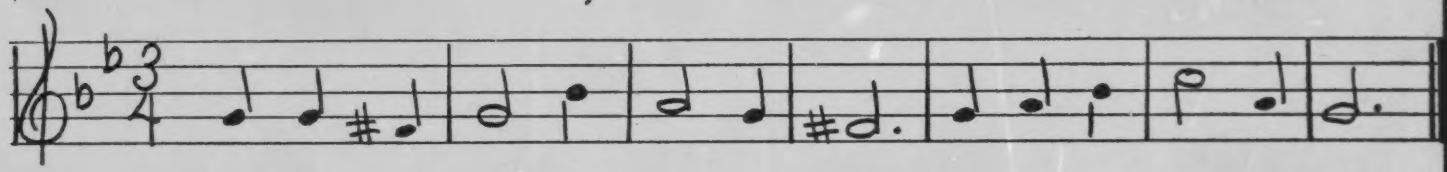
1.1 Continued

C. Q.

3. Look at the following melodies as they are played. Circle the measures that move by skips. Each example will be played twice. You are allowed one error.



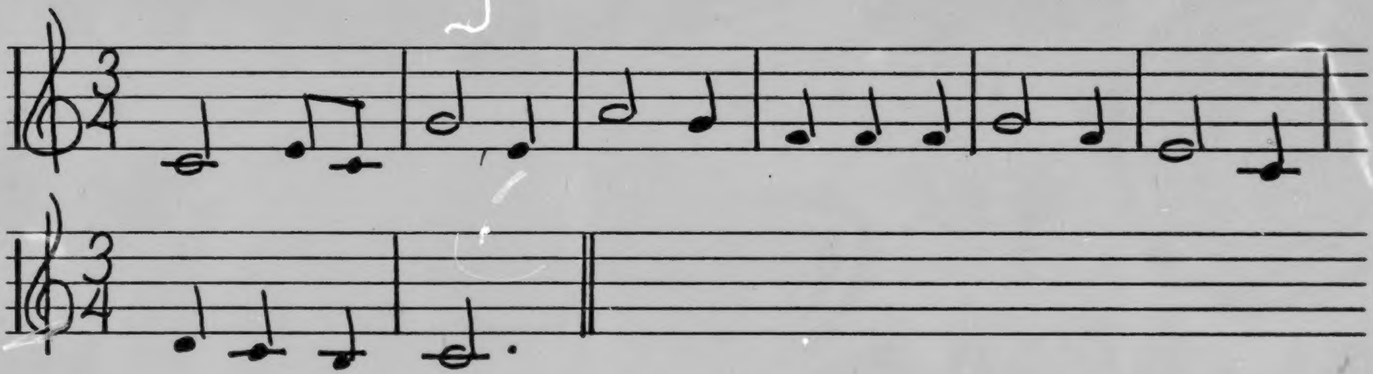




1.1 Continued

C. Q.

4. In the following melody, circle the measures that move by steps. Place parenthesis around the measures that move by skips. Draw a line under the measures that stay the same.
You are allowed one error.

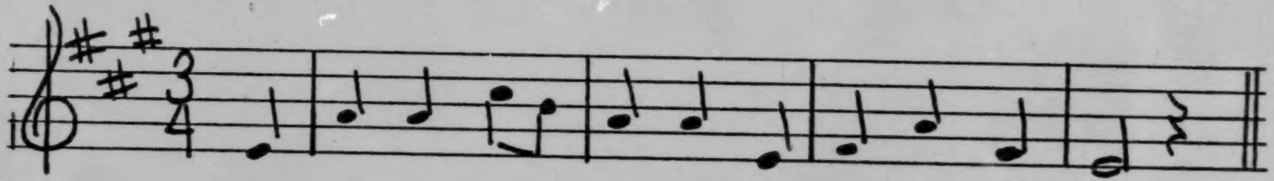


1.1 Continued

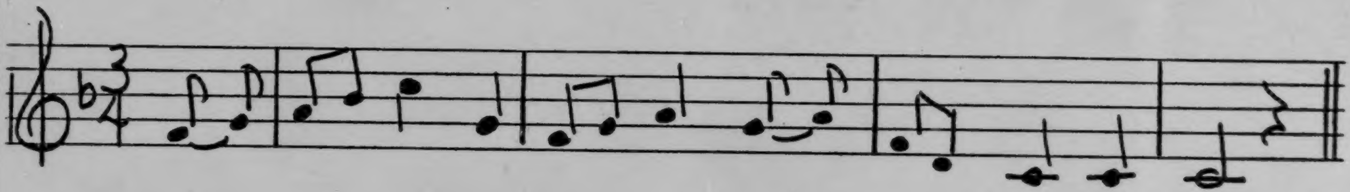
C. Q.

5. Look at the following examples. You will hear one played twice. Check the example that matches what you hear.
No errors allowed.

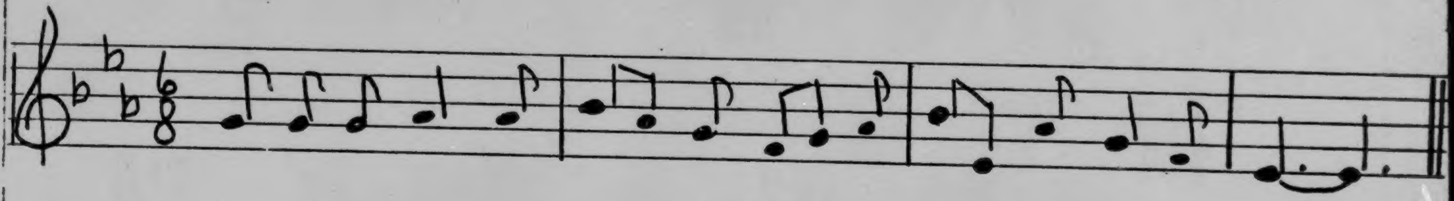
a. __________



b. __________



c. __________



Teacher Note: Play b

1.1 Continued

C. Q.

6 . Listen to the following intervals. Circle the term that describes the kind of interval you hear.
No errors allowed.

.a . melodic harmonic

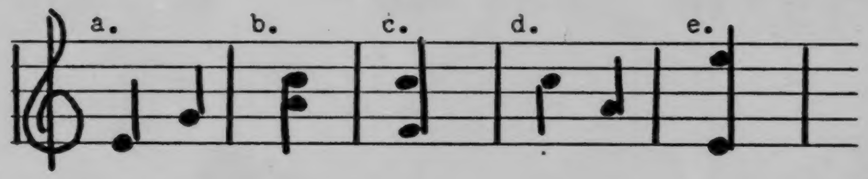
b . melodic harmonic

c . melodic harmonic

d . melodic harmonic

e . melodic harmonic

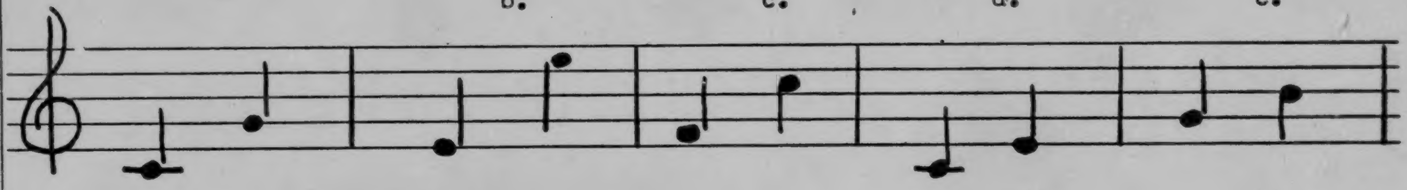
Teacher Note: Play each interval once.



1.1 Continued

C. Q.

7. Look at the following intervals. Circle the term that identifies each interval correctly.
You are allowed one error.



a.	b.	c.	d.	e.
3rd	3rd	3rd	3rd	3rd
5th	5th	5th	5th	5th
8ve	8ve	8ve	8ve	8ve

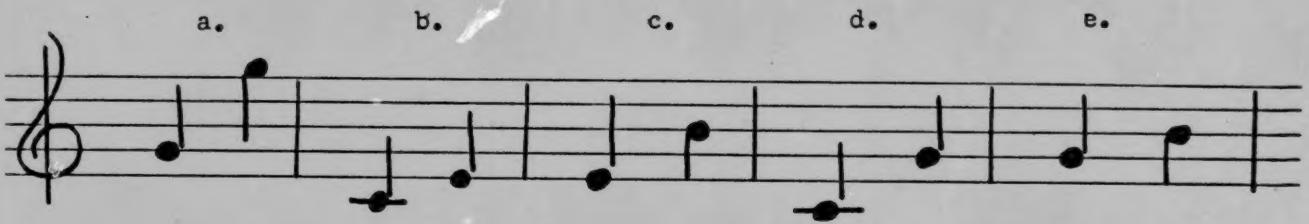
1.1 Continued

C. Q.

8. Listen to the following intervals. Each will be played twice.
Circle the term that identifies the interval you hear.
You are allowed one error.

a. 3rd	b. 3rd	c. 3rd	d. 3rd	e. 3rd
5th	5th	5th	5th	5th
8ve	8ve	8ve	8ve	8ve

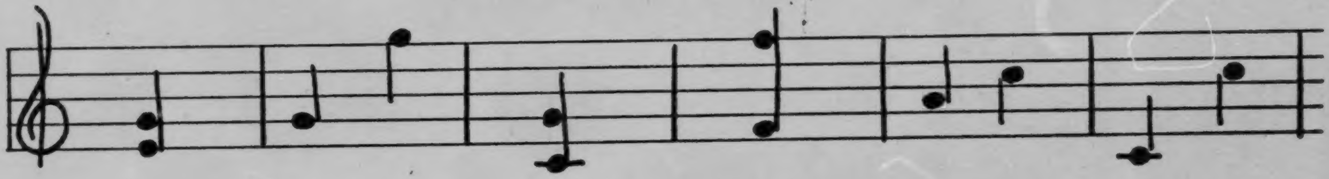
Teacher Note: Play the following melodic intervals.



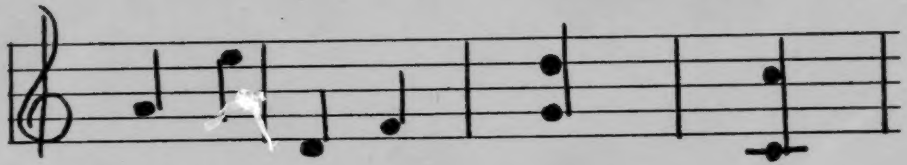
1.1 Continued

C. Q.

9. Look at the following intervals. Each will be played twice. Circle the term that correctly identifies what you hear. No errors allowed.



melodic 8ve	melodic 3rd	harmonic 5th	harmonic 3rd	melodic 5th	melodic 5th
harmonic 3rd	harmonic 8ve	melodic 8ve	harmonic 8ve	melodic 3rd	harmonic 8ve
harmonic 5th	melodic 8ve	harmonic 3rd	melodic 8ve	harmonic 3rd	melodic 8ve



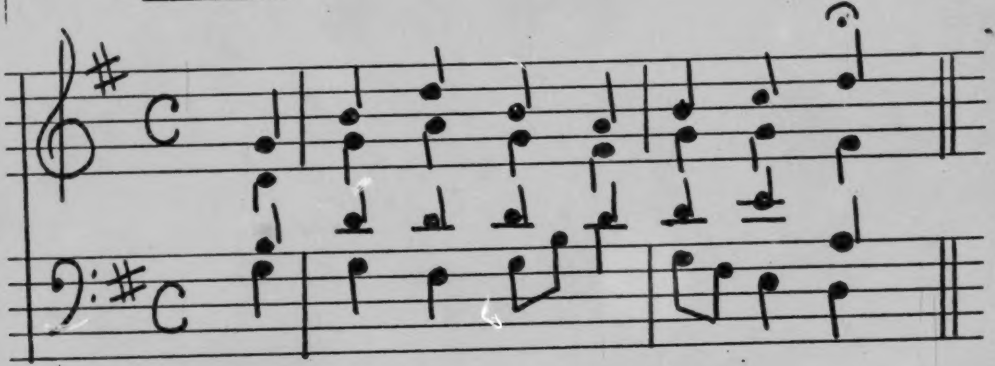
harmonic 3rd	melodic 3rd	melodic 8ve	melodic 8ve
melodic 8ve	harmonic 5th	harmonic 5th	melodic 5th
melodic 5th	harmonic 3rd	harmonic 8ve	harmonic 8ve

1.1 Continued

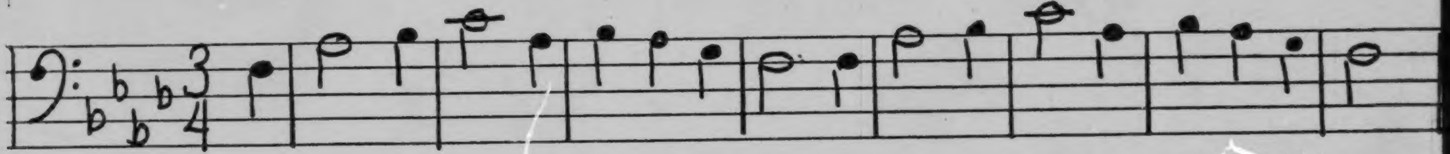
C. Q.

10. You will hear three musical selections. Each example will be played once. Place and X by the example or examples that use harmony. No errors allowed.

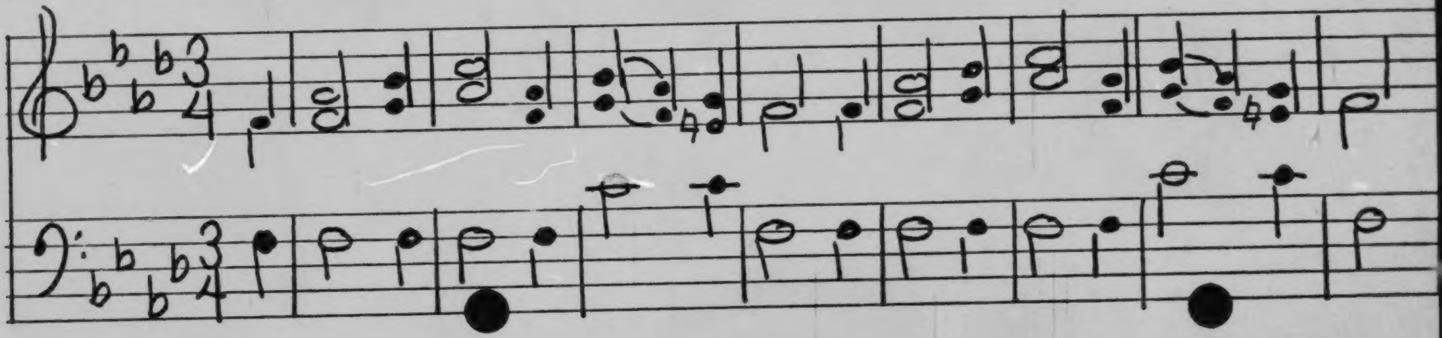
a. ________



b. ________



c. ________

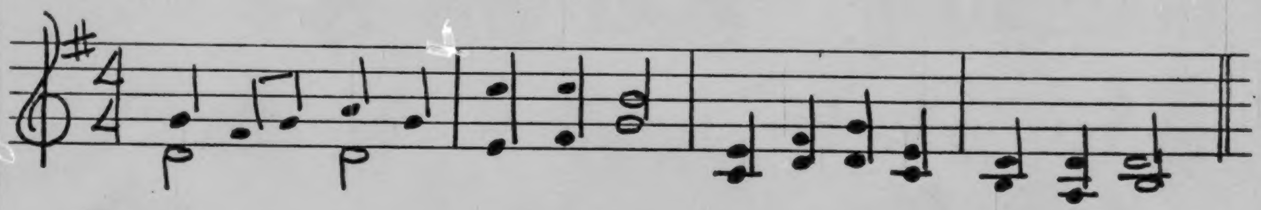


1.1 Continued

C. Q.

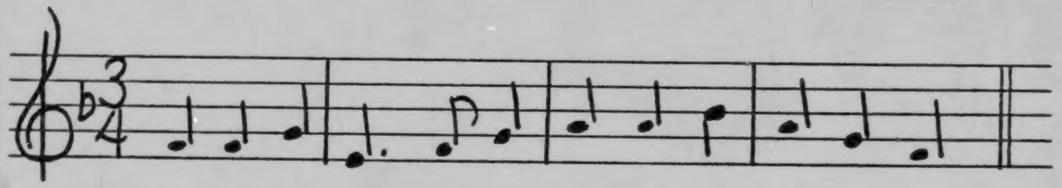
11. Look at the following examples. Circle the word that best describes what you see. No errors allowed.

a.



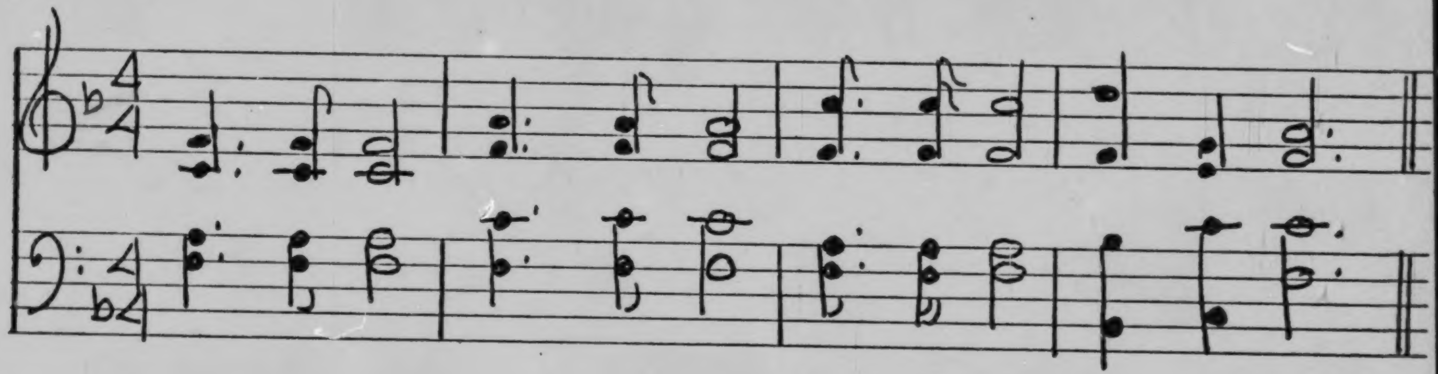
melody harmony

b.



melody harmony

c.



melody harmony

1.1 Continued

C. Q.

12 . Listen to the following chords. Circle the term that best describes what you hear. No errors allowed.

a . major minor

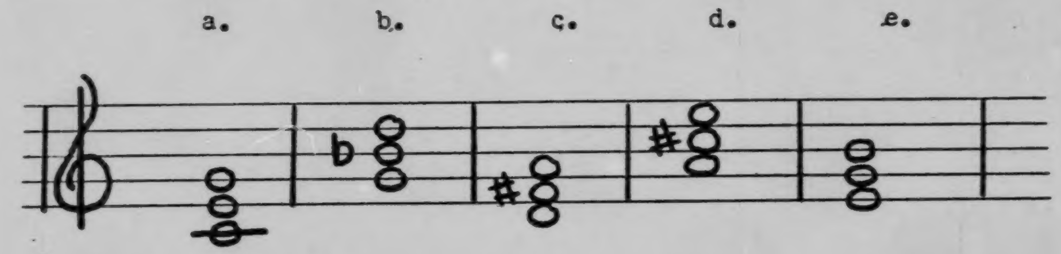
b . major minor

c . major minor

d . major minor

e . major minor

Teacher Note: Play the following examples:

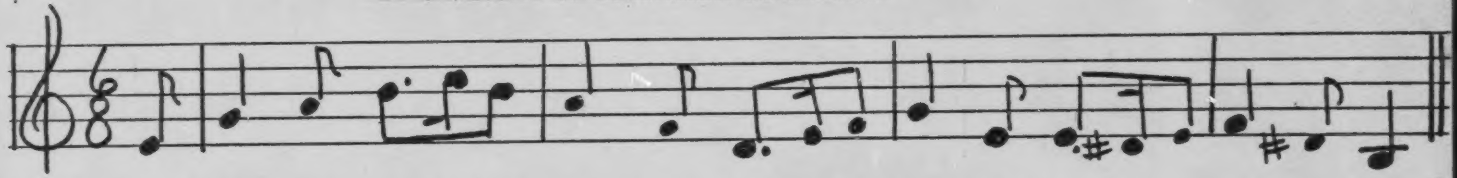


1.1 Continued

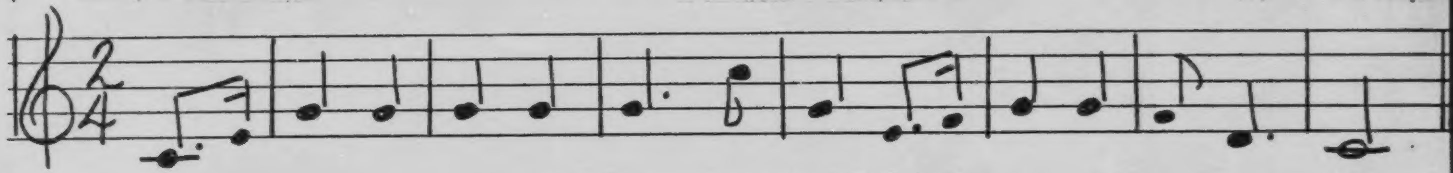
13 . Listen to these three melodies. The second time you hear them circle the letter of the melody or melodies that are in minor.
No errors allowed.

Teacher Note: Play melody one, two and three. Repeat.

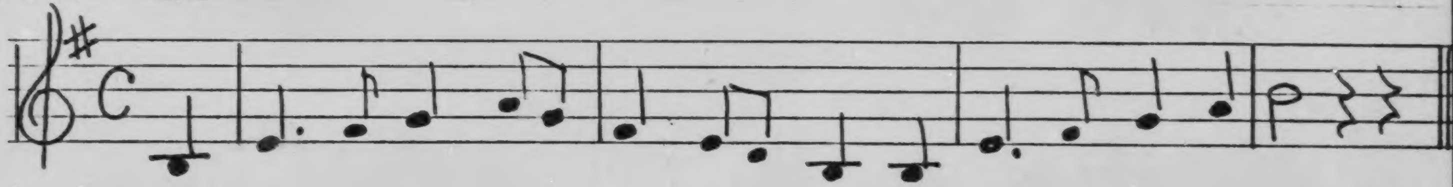
a.



b.



c.



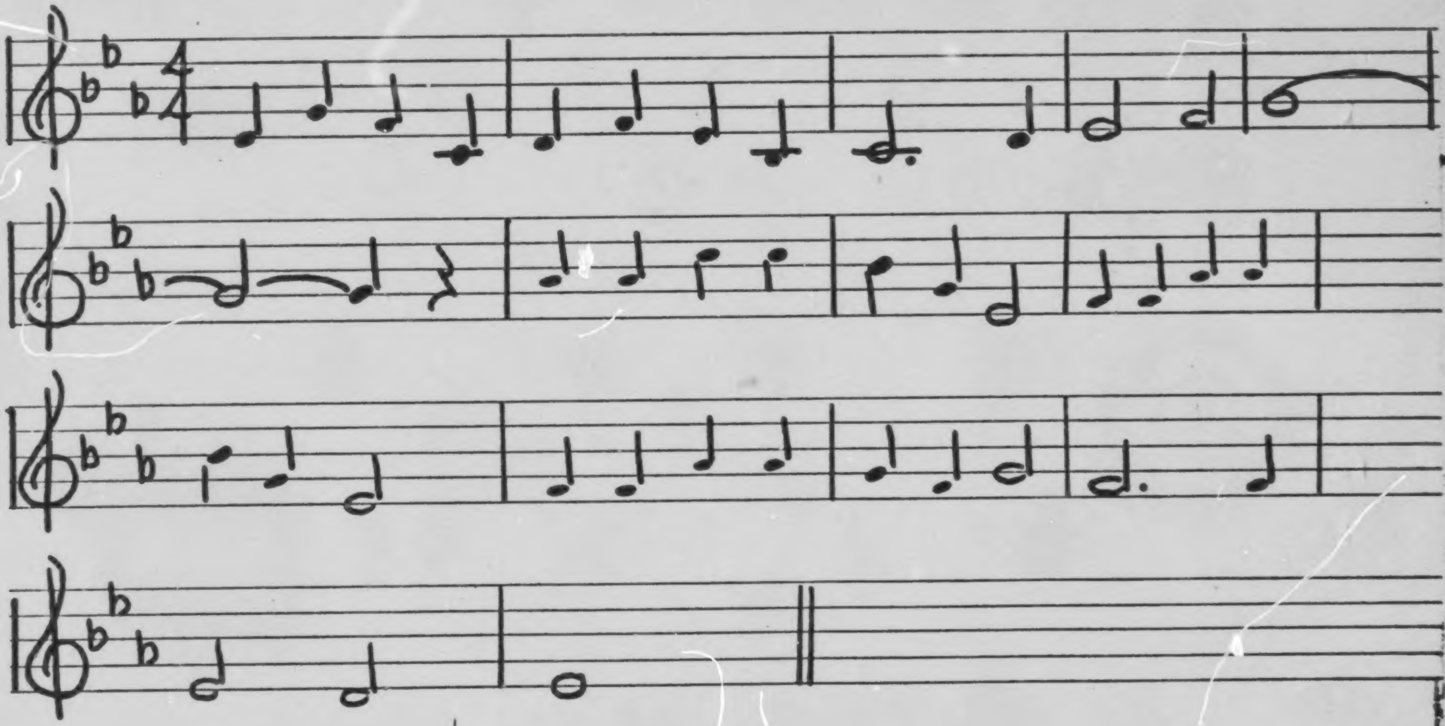
1.2

Given aural and visual examples, the student will identify the various concepts of duration: pulse, accent, syncopation, meter, and rhythmic patterns of even and uneven values by written response with 90% accuracy as measured by written criterion reference test.

C. Q.

1. After listening to "Joy Is Like the Rain," mark a stroke or strokes (|) under each note to indicate the steady pulse:
   You are allowed no errors.

Teacher Note: Play example once.



1.2 Continued

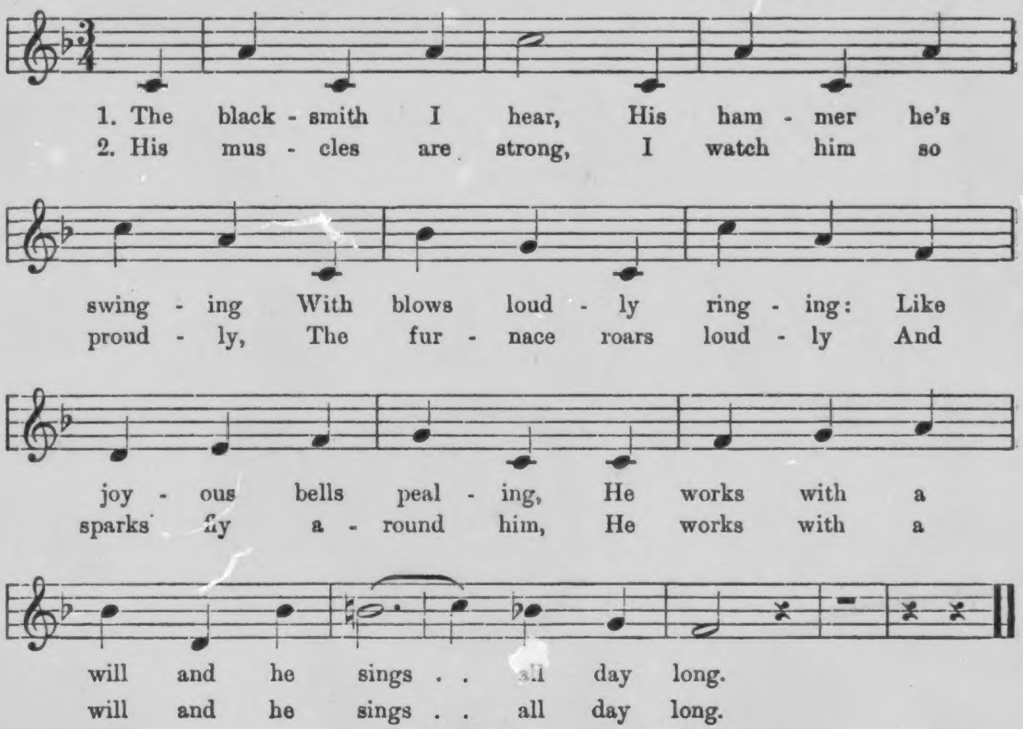
C. Q.

2. Listen to the following selection. Place an accent mark (>) over the notes that receive the strong beat.

The Blacksmith

J. L. von Uhland—Adapted

Johannes Brahms—Arranged


1. The black - smith I hear, His ham - mer he's
2. His mus - cles are strong, I watch him so
swing - ing With blows loud - ly ring - ing: Like
proud - ly, The fur - nace roars loud - ly And
joy - ous bells peal - ing, He works with a
sparks fly a - round him, He works with a
will and he sings . . all day long.
will and he sings . . all day long.

1.2 Continued

C. Q.

3. Listen to the following songs. Each song will be played twice. Circle the term that correctly identifies the meter of each. You are allowed one error.

a. two-beat meter	a. three-beat meter
b. two-beat meter	b. three-beat meter
c. two-beat meter	c. three-beat meter
d. two-beat meter	d. three-beat meter
e. two-beat meter	e. three-beat meter

Teacher Note: Play any songs to demonstrate meter in the following order:

a. three-beat meter
b. three-beat meter
c. two-beat meter
d. three-beat meter
e. two-beat meter

1.2 Continued

C. Q.

4. Listen to the following songs. You will hear each song twice. Circle the term that correctly identifies the meter of each. You are allowed one error.

a. three-beat meter	a. four-beat meter
b. three-beat meter	b. four-beat meter
c. three-beat meter	c. four-beat meter
d. three-beat meter	d. four-beat meter
e. three-beat meter	d. four-beat meter

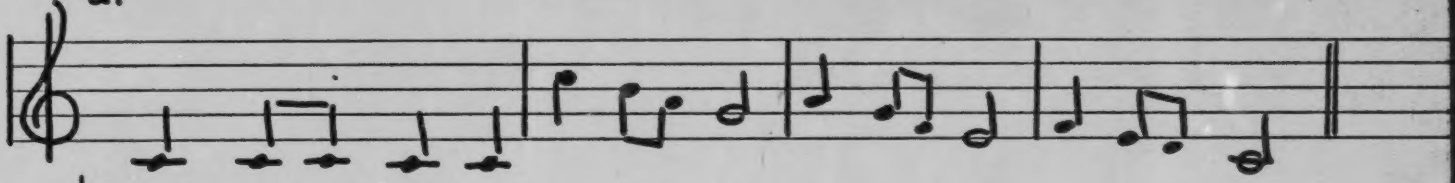
Teacher Note: Play any songs to demonstrate meter in the following order:

a. three-beat meter
b. four-beat meter
c. three-beat meter
d. three-beat meter
e. four-beat meter

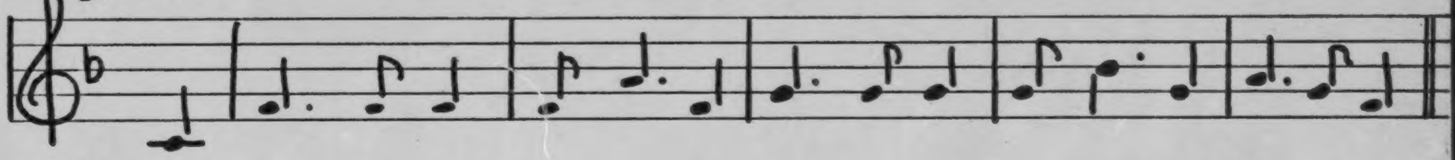
C. Q.

5. In the following excercises you will fill in the correct meter signature:
You are allowed no errors.

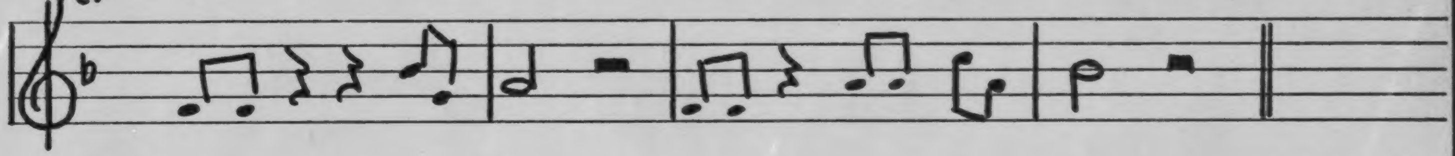
a.



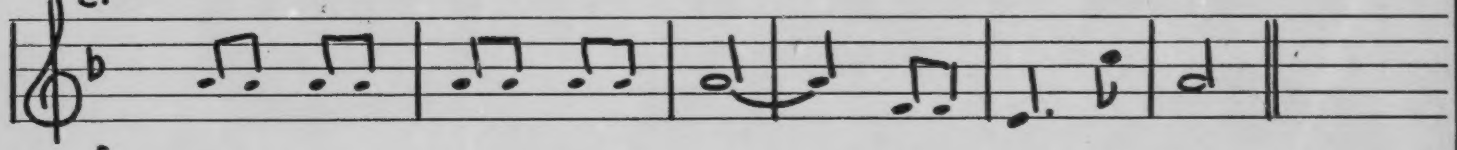
b.



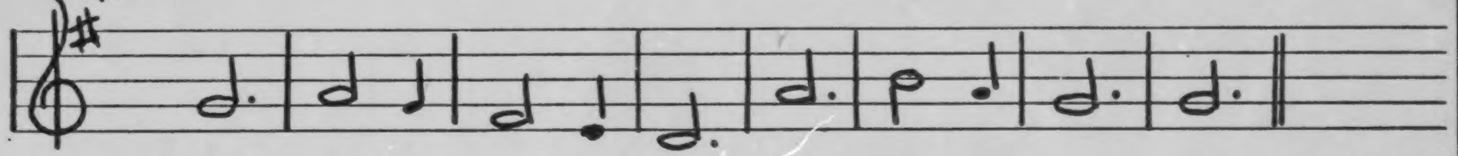
c.



e.



f.



1.2 Continued

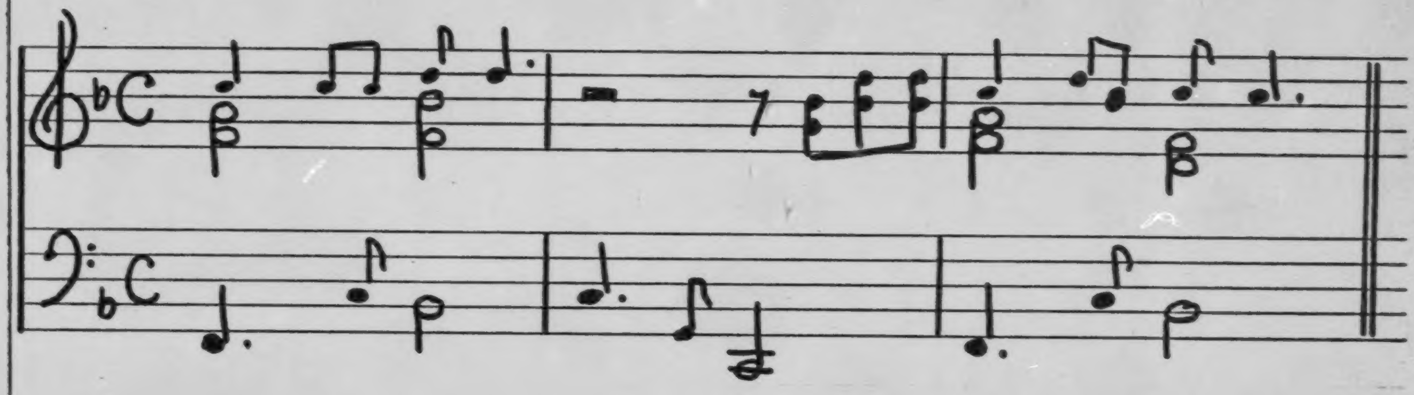
C. Q.

6. Listen to the following selections. Place an X by the letter of the selection that contains syncopation. Each will be played twice. You are allowed no errors.

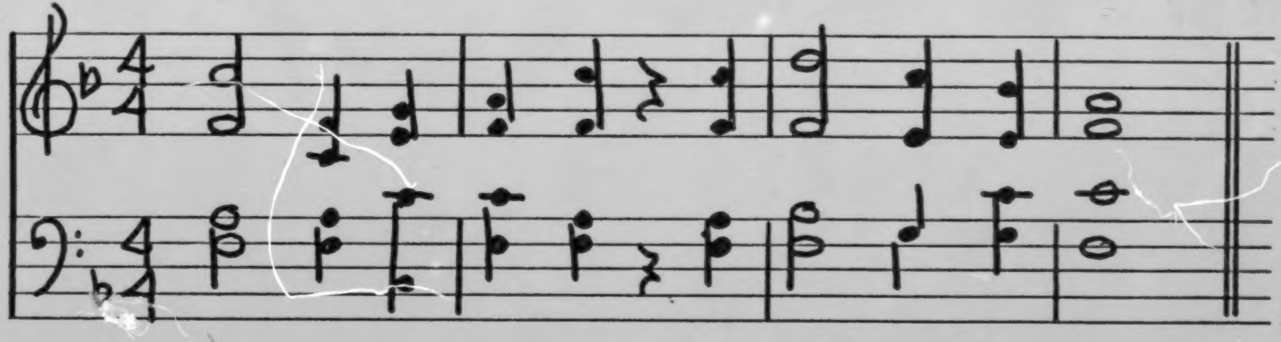
a. ______ b. ______

Teacher Note: Play each selection twice.

a.



b.

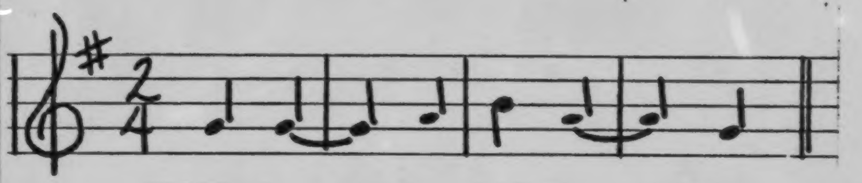


1.2 Continued

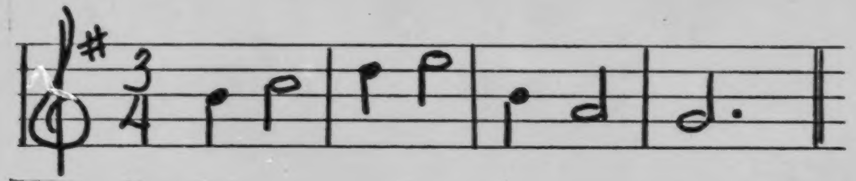
C. Q.

7. Look at the following examples and circle where syncopation occurs.
You are allowed two errors.

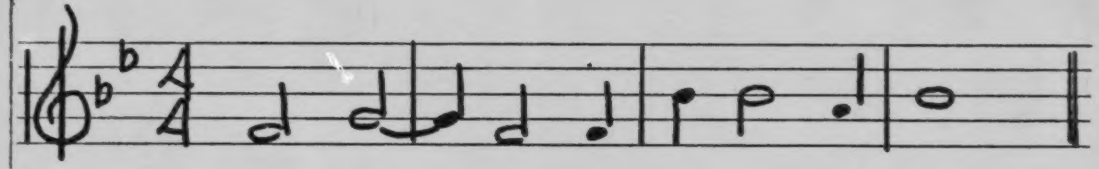
a.



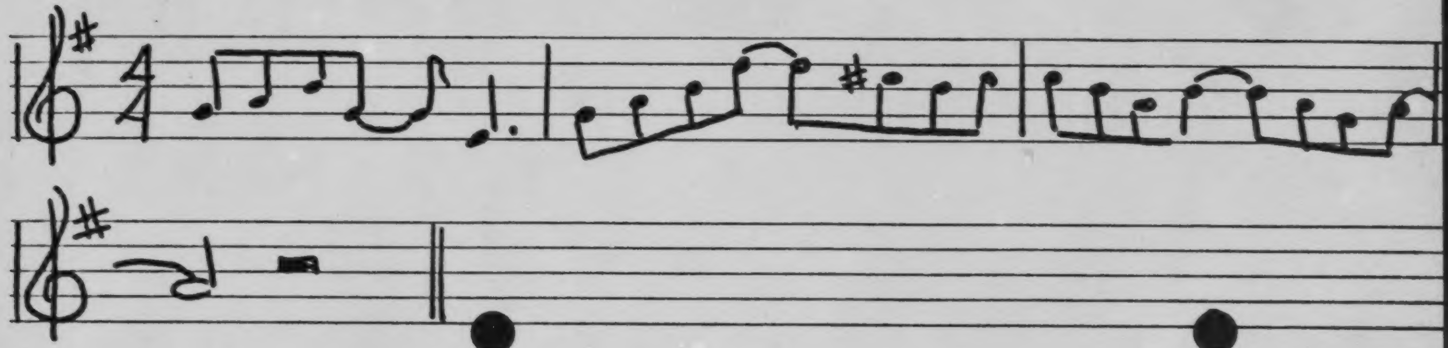
b.



c.



d.



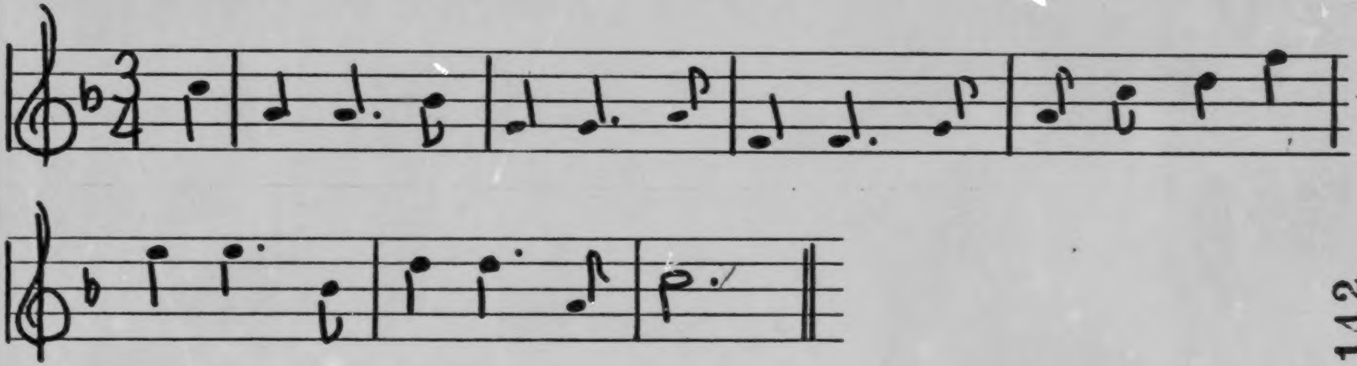
1.2 Continued

C. Q.

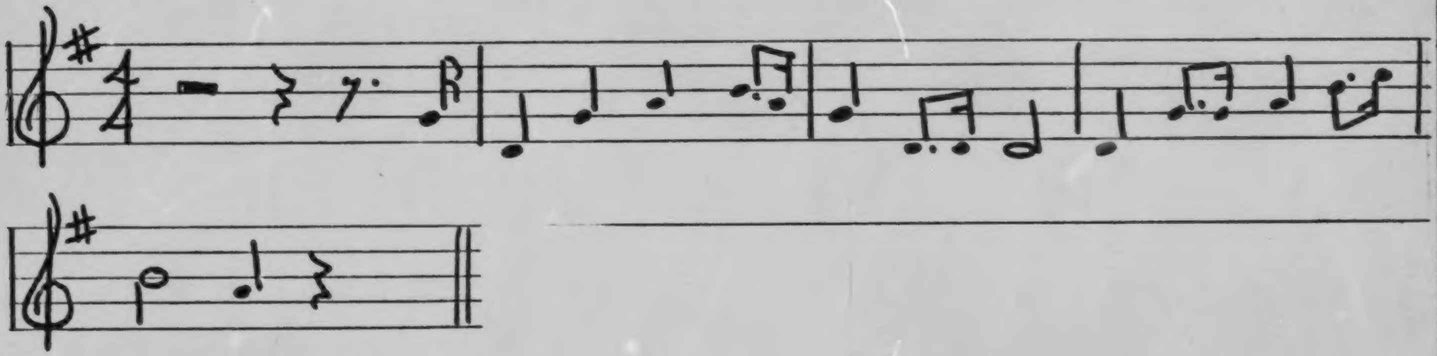
8. Listen to the following selection. Check the examples that demonstrate uneven rhythmic patterns. You are allowed no errors.

Teacher Note: Play the following examples:

a. ______



b. ______

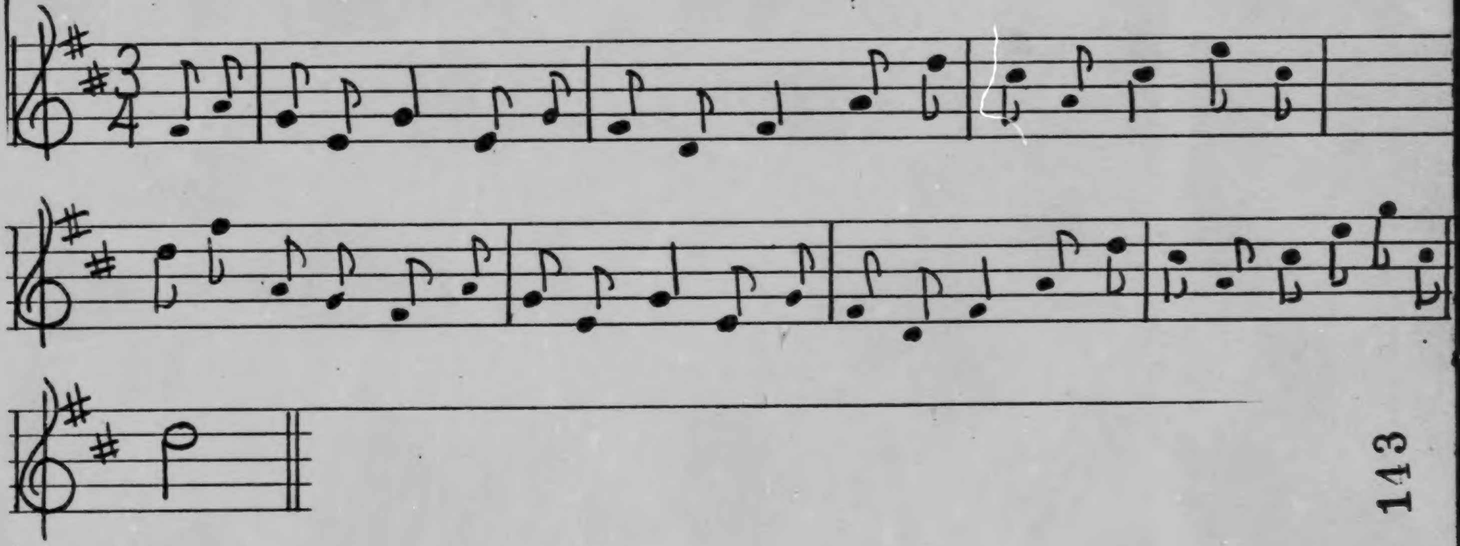


1.2 Continued

C. Q.

8. Continued

c. ______

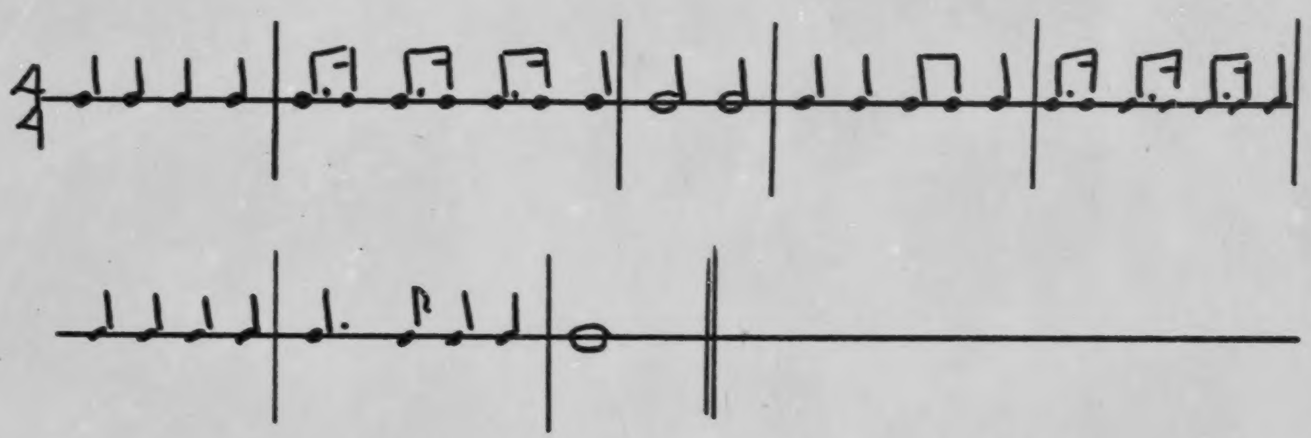


4

1.2 Continued

C. Q.

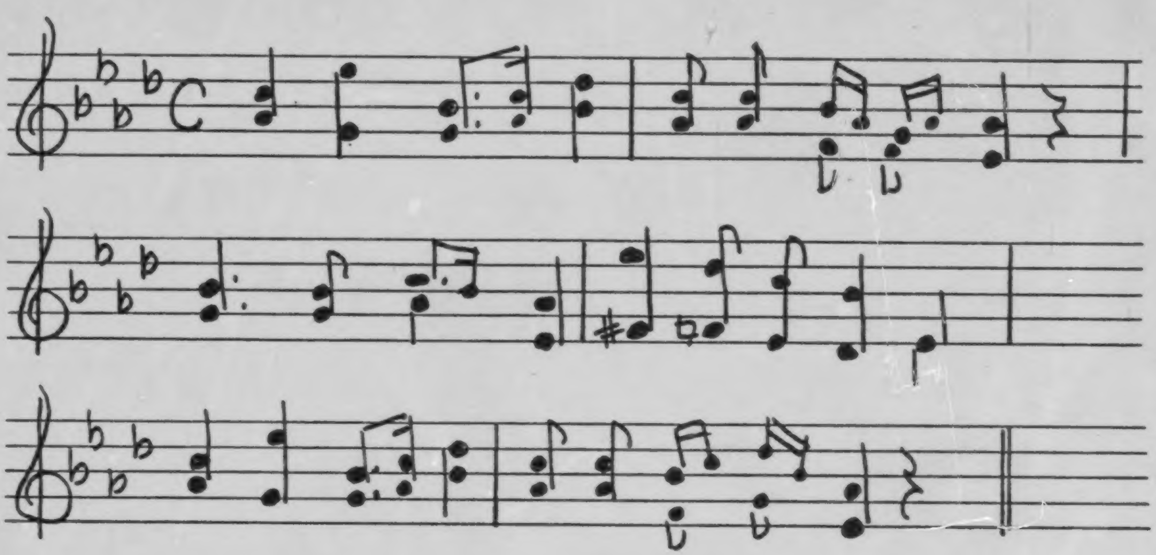
9. In the following eight measures of music, circle the measures containing ~~uneven~~ rhymthmic patterns of uneven values.



1.2 Continued

C. Q.

10. Look at the following example. Circle the uneven rhythmic patterns. Place parenthesis around the even rhythmic patterns. You are allowed two errors.



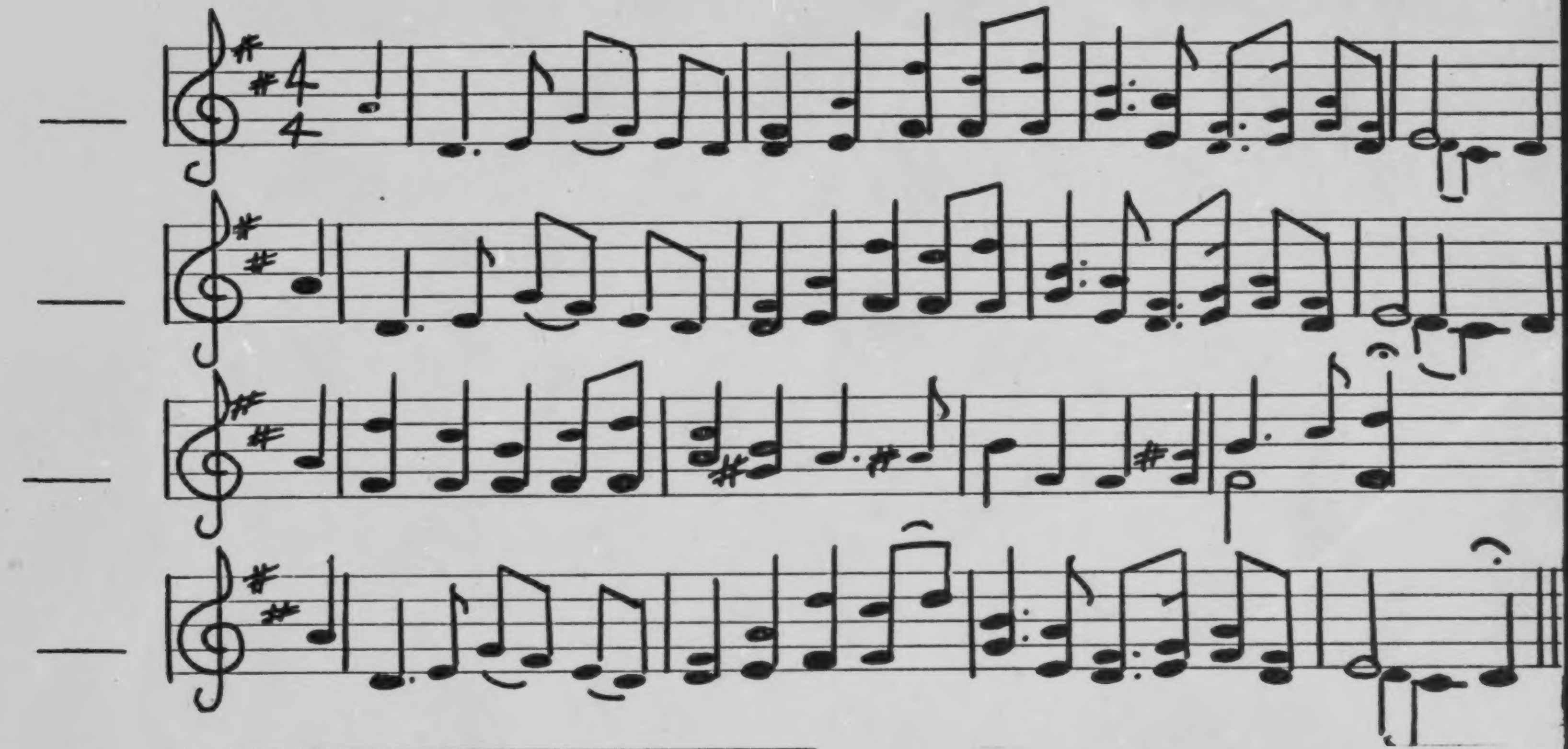
1.3

Given aural and visual examples, the student will identify the various concepts of structure: like, similar or contrasting phrases; sections (periods) that are larger than phrases as being alike, **similar** or contrasting and basic forms: binary, ternary, theme and variations with 90% accuracy as measured by written criterion reference test.

C. Q.

1. Look at the following selection. As you hear it played, place and X in front of the contrasting phrase.
   No errors allowed.

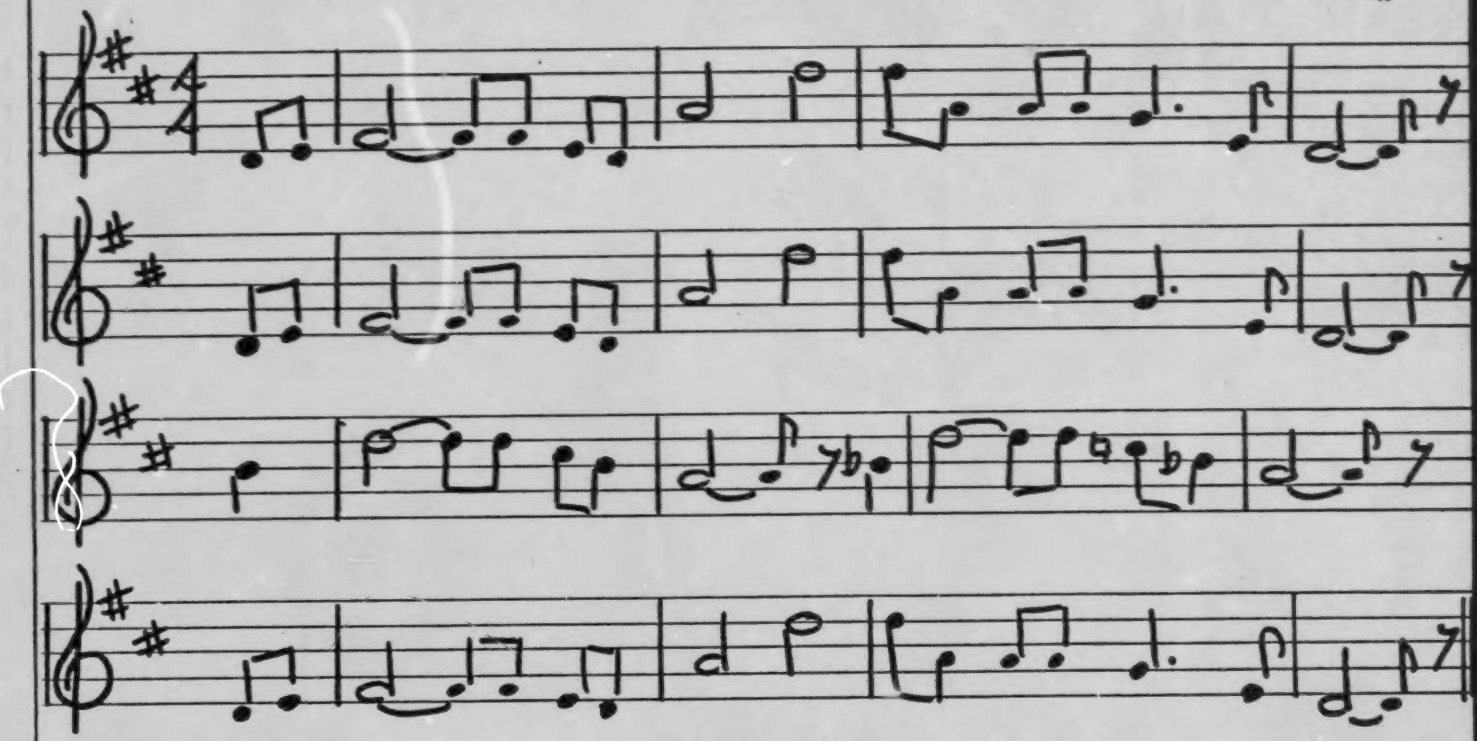
Teacher Note: Play selection twice.



1.3 Continued

C. Q.

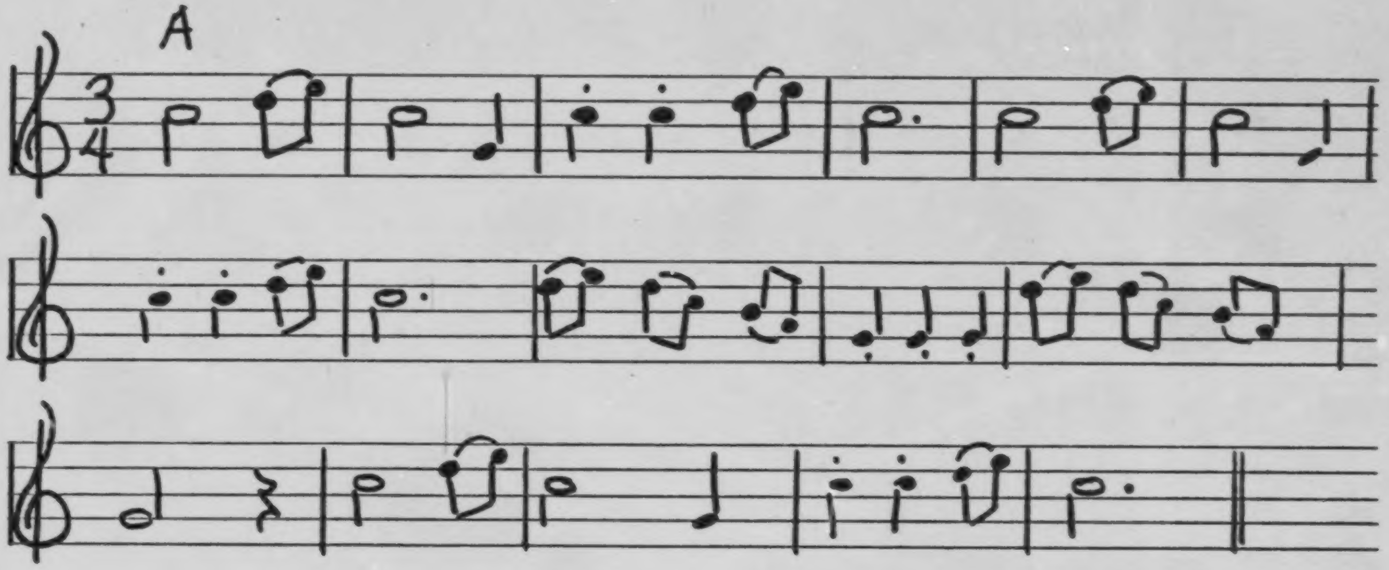
2. In the following selection circle the phrases that are alike. Place parenthesis around the contrasting phrase.
No errors allowed.



1.3 Continued

C. Q.

3. Look at the following example, the first phrase has been marked A. Place A at the beginning of the phrase that is like the first phrase. Place the letter B at the beginning of the contrasting phrase. No errors allowed.



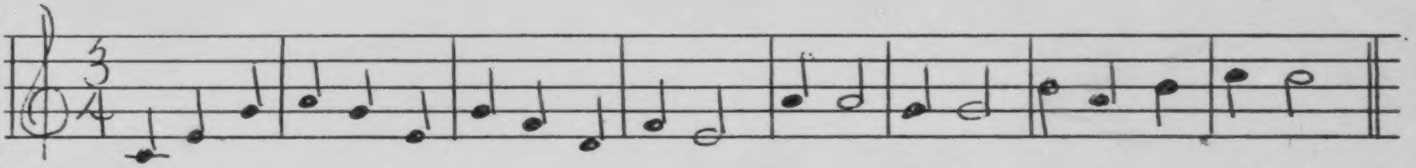
1.3 Continued

C. Q.

4. Listen to the following example. Circle the word that identifies the relationship of the second phrase to the first. The example will be played twice.
No errors allowed.

like similar contrasting

Teacher Note: Play the following example twice.



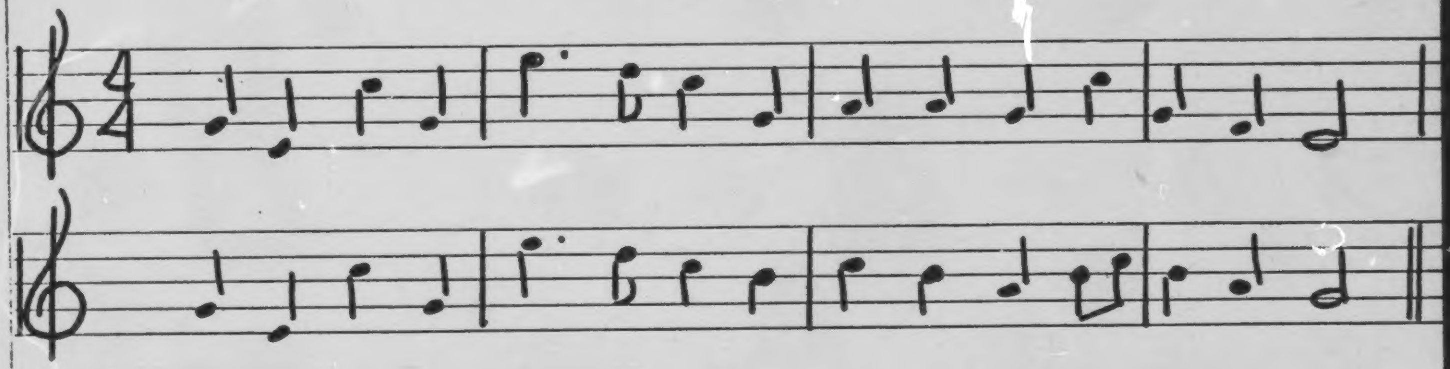
1.3 Continued

C. Q.

5. Listen to the following example. Circle the word that identifies the relationship of the second phrase to the first. The example will be played twice. No errors allowed.

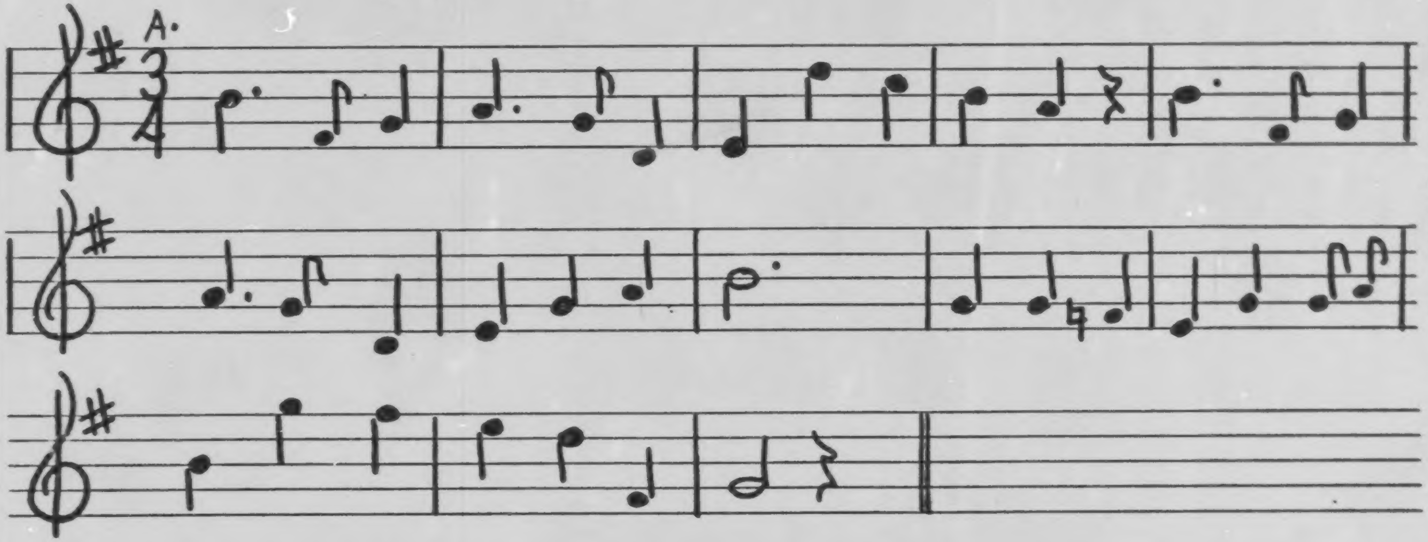
like　　　similar　　　contrasting

Teacher Note: Play the following example twice.



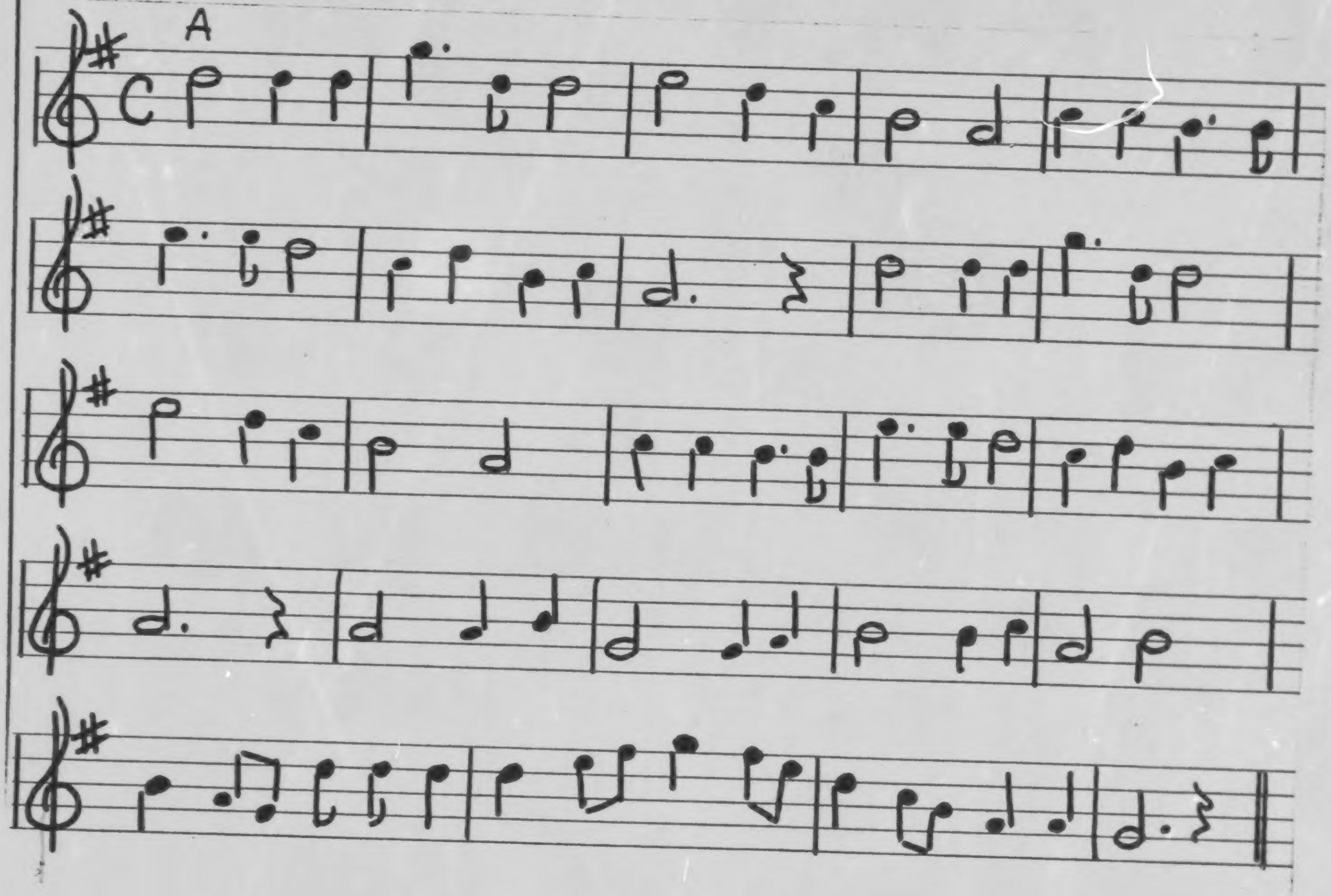
C. Q.

6. Look at the following selection, it will be played three times. The first phrase has been marked with the letter A.
Follow the directions below:
1st time - Follow the notation as the selection is played.
2nd time - Place A 1 at the beginning of the phrase that is similar to the first phrase.
3rd time - Place B at the beginning of the contrasting phrase.



C. Q.

7. Listen to the following music from the "Christmas Oratorio" by Saint-Saens. The letter A has been placed at the beginning of the first section (period). Place A at the beginning of the section that is like the first. Place B at the beginning of the contrasting section.

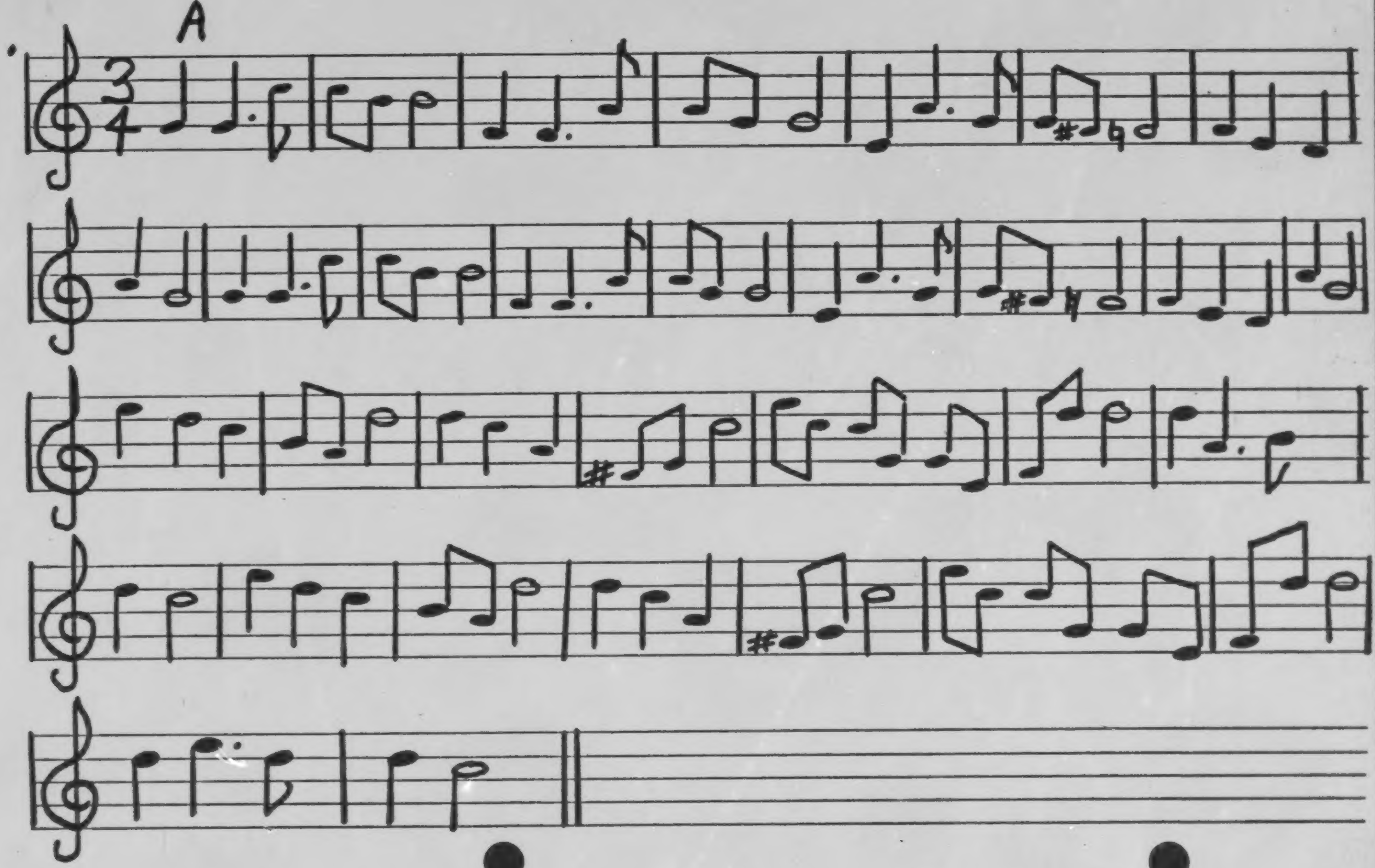


C. Q.

8. Look at the music of "Santa Lucia". Your teacher will play it 3 times. The first section(**period**) has been marked A.

Follow the directions below:

1st time - Place A at the beginning of the section that is like A.
2nd time - Place B at the beginning of the contrasting section.
3rd time - Place the appropriate symbol A1 or B1 at the beginning of the similar section.



1.3 Continued

C. Q.

9. You will hear five songs. Circle the term that correctly identifies the form of each.
You are allowed one error.

a. two-part three-part

b. two-part three-part

c. two-part three-part

d. two-part three-part

Teacher Note: Play the examples of the above forms in the following order.

a. two-part

b. three-part

c. three-part

d. two-part

e. three-part

1.3 Continued

C. Q.

10.a) Listen to the following songs. Each will be played twice. Circle the term that correctly identifies its form. No errors allowed.

binary ternary

Teacher Note: Play any short song written in ternary form.

b) Look at the following song. Circle the term that correctly identifies its form. No errors allowed.

binary

ternary

1.3 Continued

C. Q.

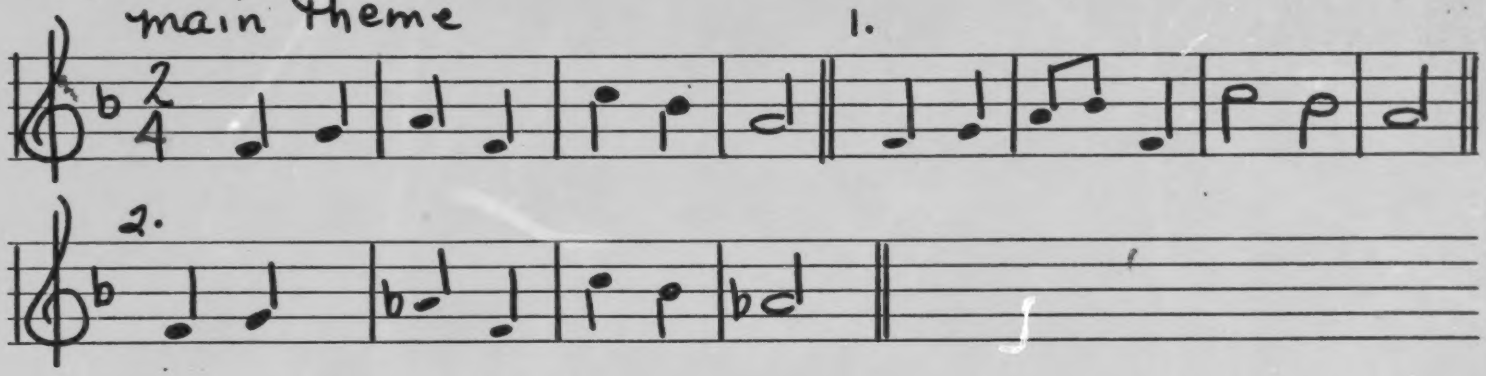
11 . Listen to the following melodies. The first melody you hear is the main theme. You will hear two other melodies. Circle the number of the melody that is a variation of the main theme. The three melodies will be played twice. You are allowed one error.

a)
1. 2.

b)
1. 2.

Teacher Note: Play the following examples twice.

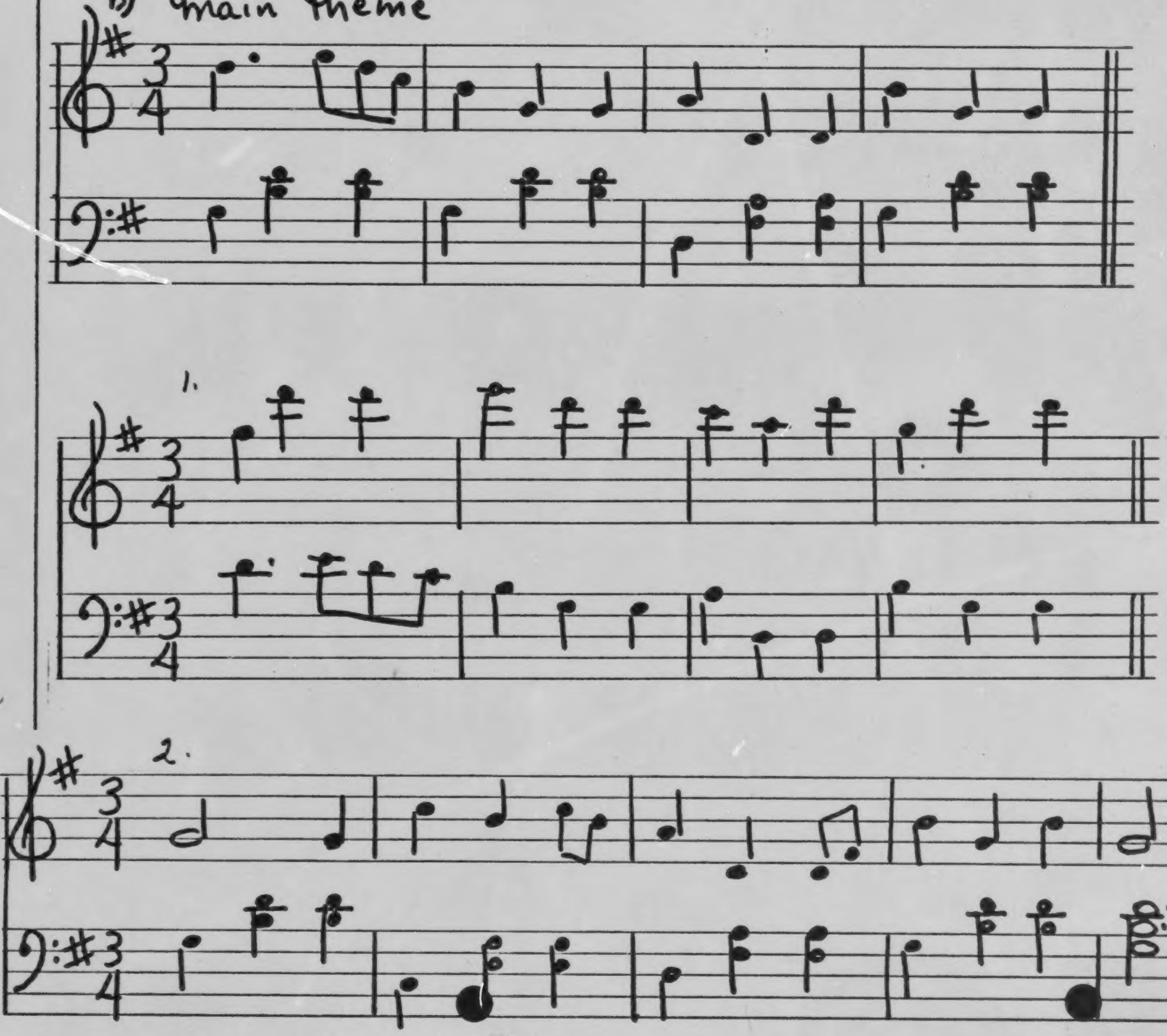
a)



C. Q.

11. Continued

b) main theme



1.4

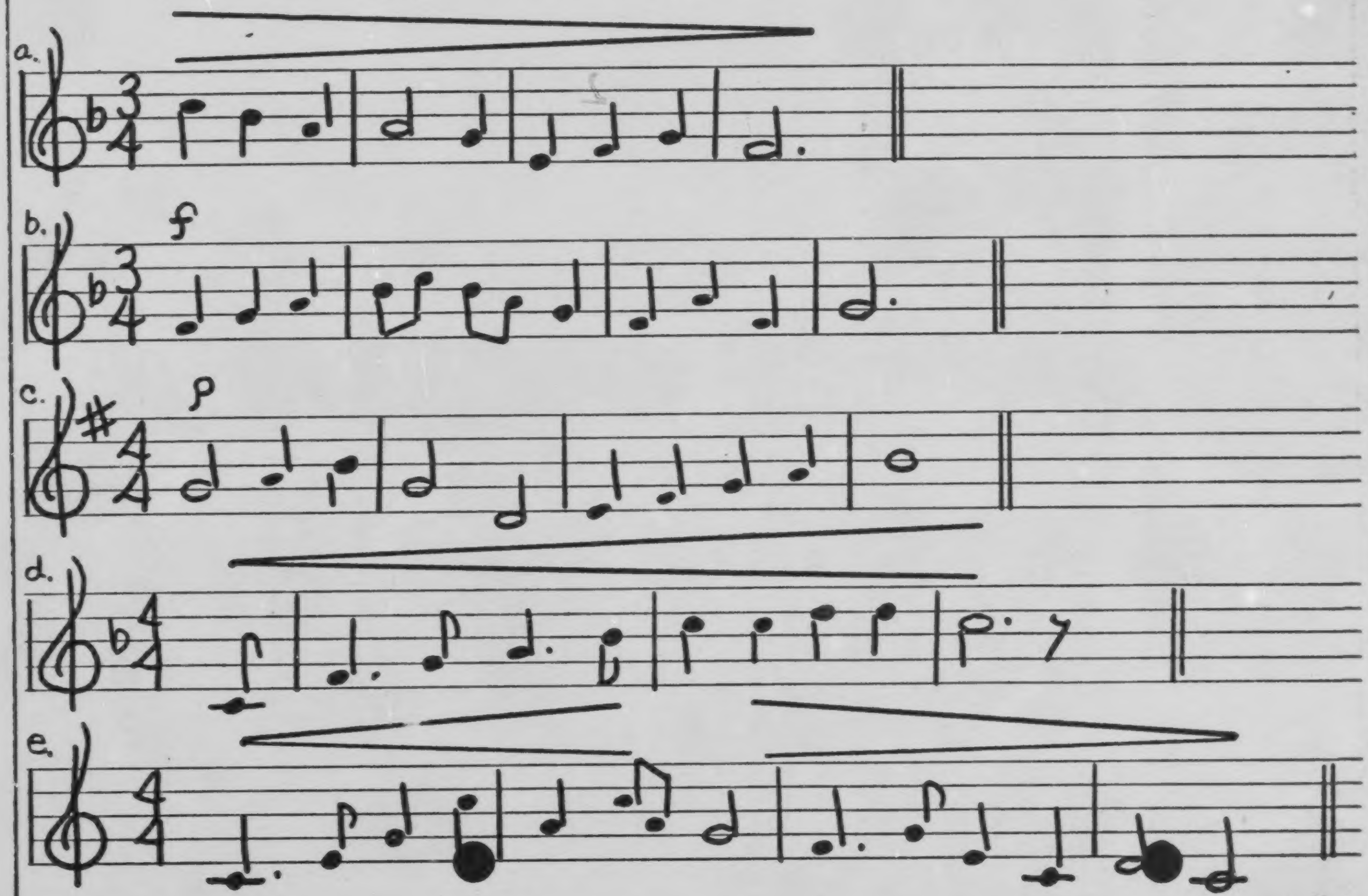
Given aural and visual examples, the student will identify the various concepts of expressive characteristics: dynamics, legato and staccato, tempo, tone color, performance media and texture with 90% accuracy as measured by written criterion reference test.

C. Q.

1. You will hear five melodies that demonstrate dynamics. Place the appropriate symbol by the number of the selection which best describes the dynamics of the melody. Choose from the symbols listed below.
   No errors allowed.

Selections	Symbols
a.	p
b.	f
c.	< >
d.	≶
e.	

Teacher Note: Play the following examples of dynamics and have the students identify what they hear.



1.4 Continued

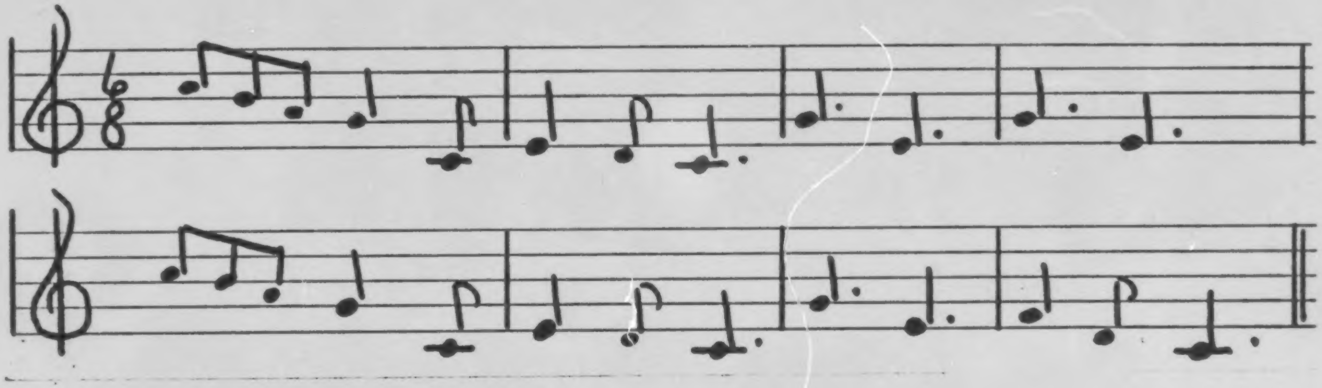
C. Q.

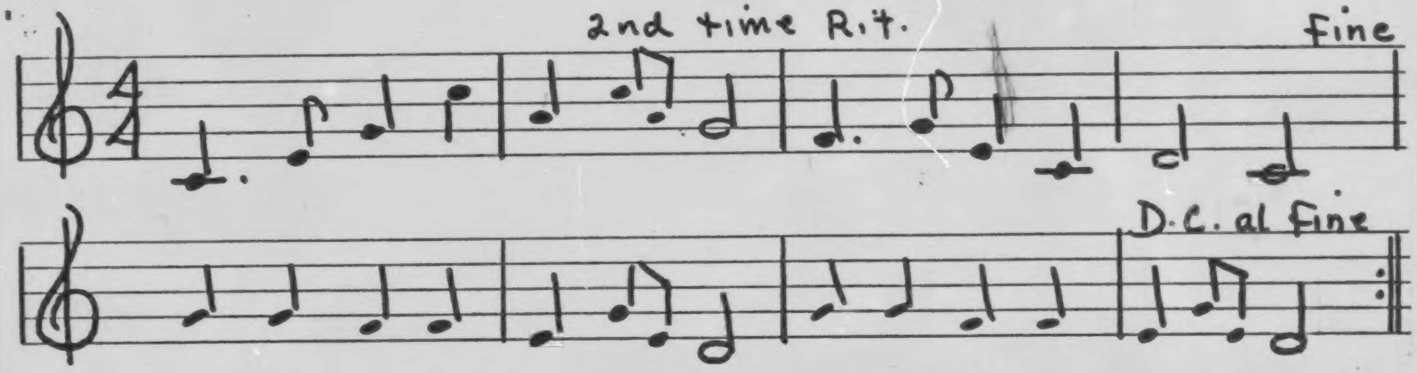
3. No errors allowed.

   a. Listen to the following melody. Circle the letter of the example that demonstrates a change of tempo. Each melody will be played twice.

a. b.

Teacher Note: Play the following melodies.




2nd time Rit.
Fine
D.C. al Fine

1.4 Continued

C. Q.

2. Listen to the following selections. Using the terms Presto, Andante or Largo, identify the tempo of each example.
No errors allowed.

a. ____________________

b. ____________________

c. ____________________

Teacher Note: Play any available selection that demonstrates the above tempos in the following order.
a . Presto
b . Largo
c . Andante

1.4 Continued

C. Q.

3. Continued

b. You will hear two selections. Each selection will be played twice. Circle the term that identifies the change of tempo in each selection.

Selection I	Selection II
ritard	ritard
accelerando	accelerando

Teacher Note: Play the following selections:

Tchaikovsky's "Waltz of the Flowers" from The Nutcracker Suite
"The Inch Worm" Making Music Your Own Book 7, page 167

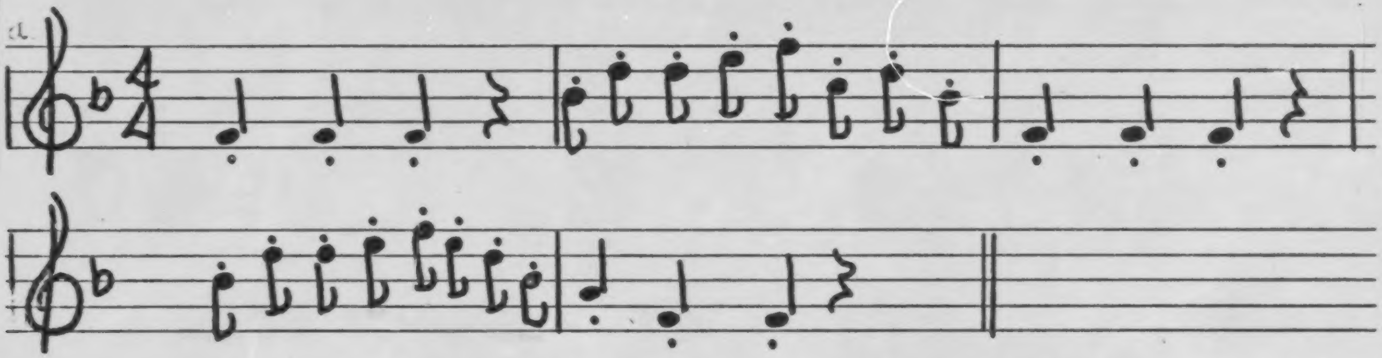
1.4 Continued

C. Q.

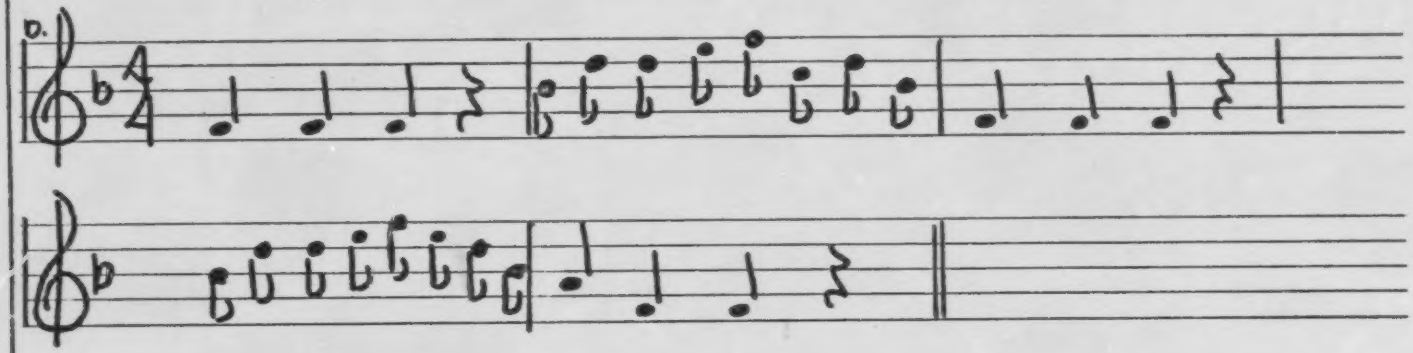
4. You will hear two performances of the same melody. Circle the term that best describes the expressive characteristic demonstrated by each performance. No errors allowed.

a. legato staccato b. legato staccato

a.



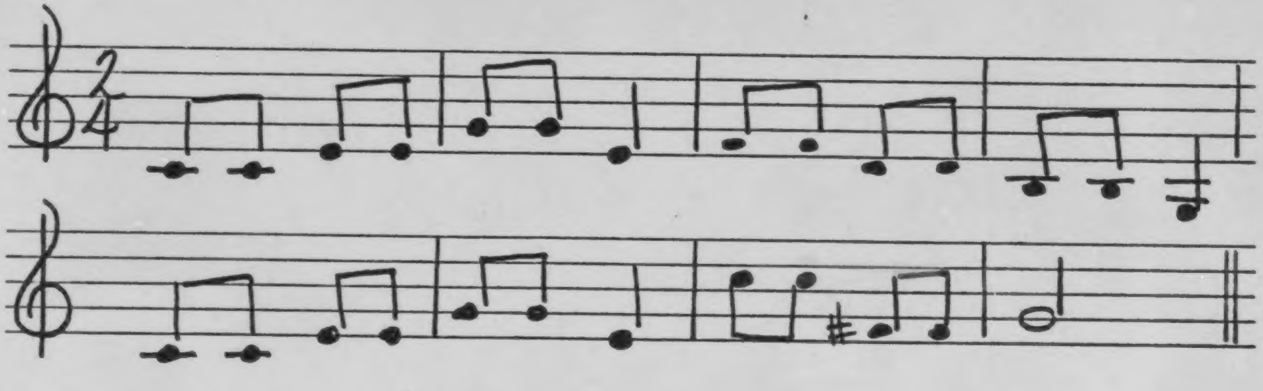
b.



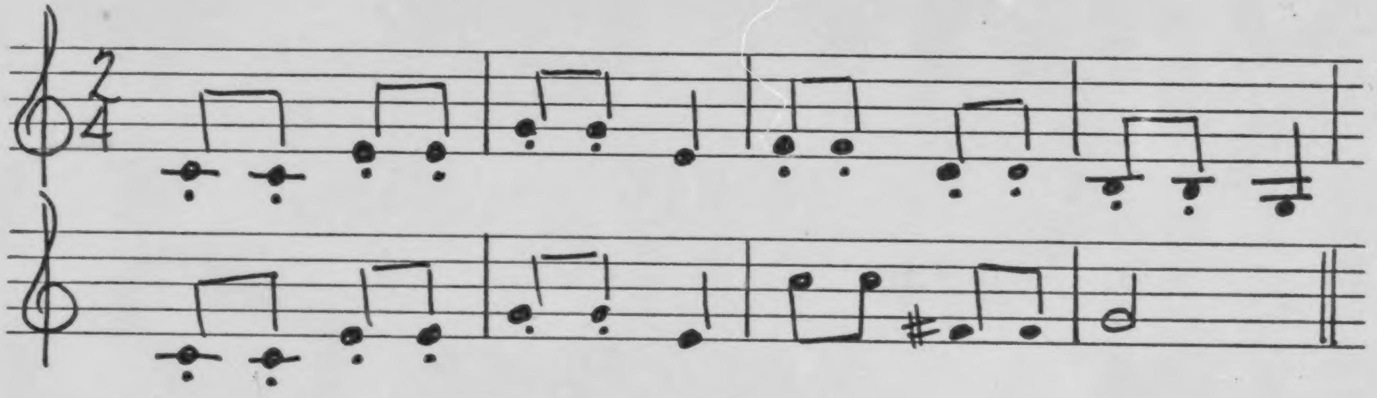
1.4 Continued

C. Q.

5. Look at the following melody. Mark the notes that are played staccato. You will hear the melody three times.
No errors allowed.



Teacher Note: Play the example below three times.



1.4 Continued

C. Q.

6. Listen to the following recordings. Identify the sound source. Use the following symbols: You are allowed two errors.

S - strings
P - percussion
W - woodwinds
B - brass

You are allowed two errors.

a. ______
b. ______
c. ______
d. ______
e. ______
f. ______
g. ______
h. ______
i. ______
j. ______

Teacher Note: Suggested list —

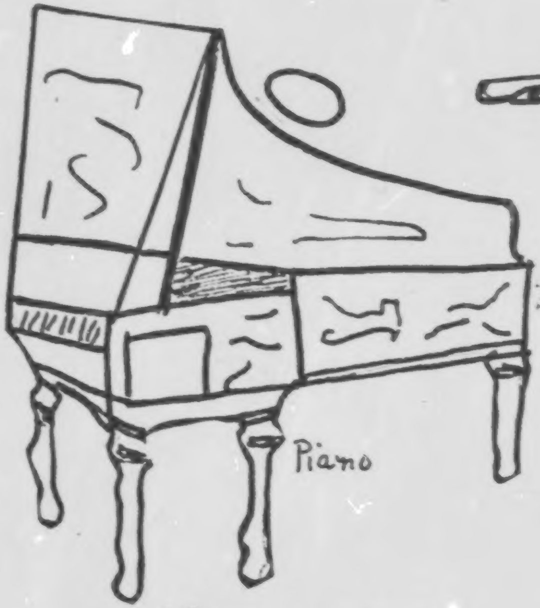
Adagio for Strings - Barber
Simple Symphony for Strings - Britten
Quartet No. 5 - Bartok (strings)
Bolero - Ravel (snare drum solo)
Laideronette - Ravel (cymbals, celeste, gong, xylophone)
Ionization - Varese (percussion ensemble) - "Making Music Your Own" Book 7
Die Meistersinger - Wagner (brass)
American Salute - Gould
    Introduction - Bassoon and Bass Clarinet
    Part I - Trumpets and Trombones
    Part II - Woodwinds - "Making Music Your Own" Book 7
Sorcerer's Apprentice - Dukas (woodwind)

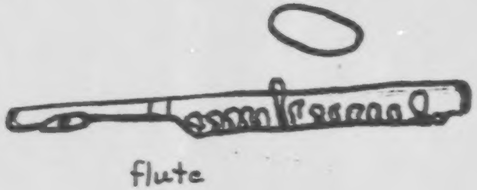
1.4 Continued

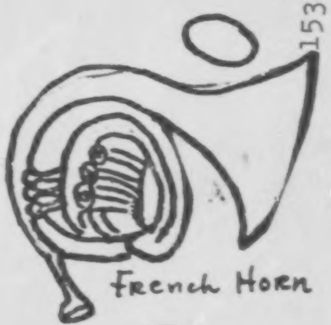
C. Q.

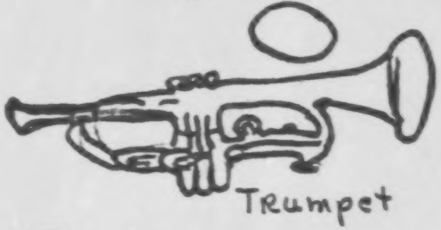
7. Place the number in the circle by the instrument in the order that you hear them.

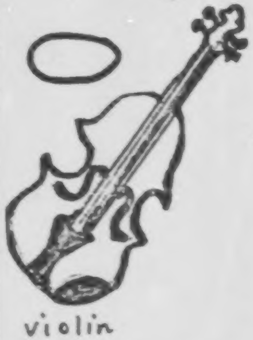
You are allowed two errors.

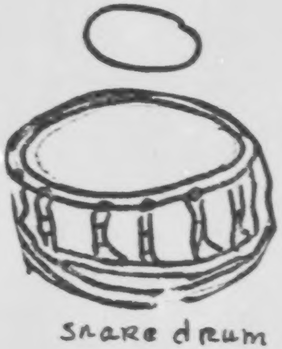


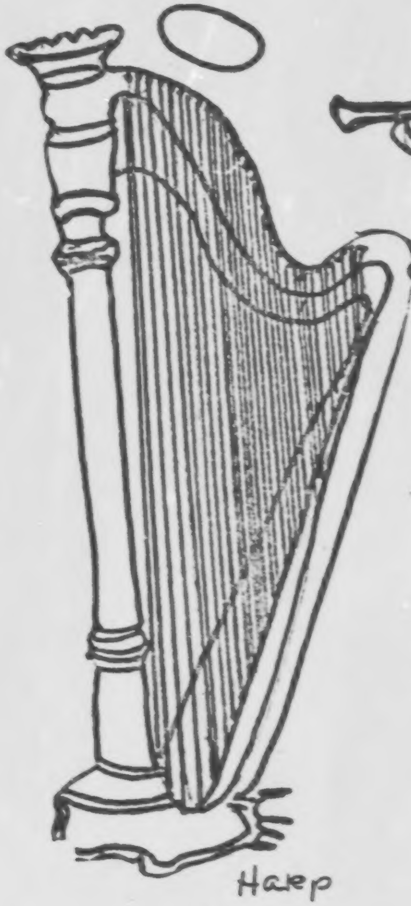


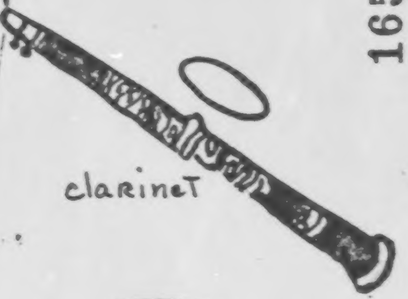

French Horn

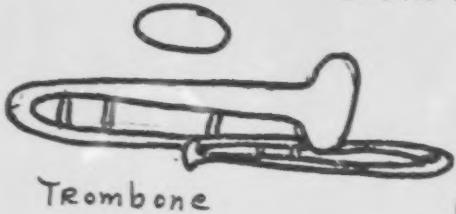


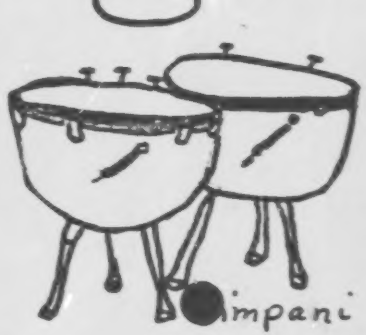












1.4 Continued

C. Q.

7. Continued

Teacher Note: Play selections of instruments in the following order:

a. Trumpet
b. Violin
c. Timpani
d. Harp
e. Snare Drum
f. French horn
g. Harpsichord
h. Clarinet
i. Trombone
j. Flute

Suggested List:

"Meet the Instruments" by Bomar Records
Brandenburg Concerto No. 2 - Bach (trumpet)
Concerto in D Major for Trumpet and String Orchestra - Torelli
"Triumphal March" from Aida - Verdi (trumpet)
Concerto in E Minor for Violin and Orchestra - Mendelssohn
Caprice No. 24, Op 1, No. 24 - Paganini (violin)
Symphony No. 1 in E Minor, 3rd movement - Sibelius (timpani)
Symphony of Psalms: finale - Stravinsky (timpani)
"Waltz of the Flowers" from Nutcracker Suite - Tchaikovsky (harp)
Impromptu for Harp Solo - Faure (harp)
Bolero - Ravel - (opening solo - snare drum)
Symphony No. 5 in E Minor, 2nd movement - Dvorak (horn)
Sumphony No. 7 in C Major - Schubert (horn)
English Suites - Bach (harpsichord)
Harpsichord Sonatas - Scarlatti (harpsichord)
"Fossils" from Carnival of the Animals - Saint-Saens (clarinet)
Rhapsody in Blue - Gershwin (clarinet)
Symphony No. 1 in E Minor, 2nd movement, introduction - Sibelius (clarinet)
Tannhauser Overture - Wagner (trombone)
"Seventy-Six Trombones" from Music Man - Meredith Willson (trombone)
Prelude to the Afternoon of a Faun - Debussy (opening solo: flute)
Carnival of the Animals, "The Aviary" - Saint-Saens (flute)

1.4 Continued

C. Q.

8. a. Listen to the following composition. Circle the correct instrumental medium. No errors allowed.

Electric Guitar   Synthesizer   Organ

Teacher Note: Play "Ensembles for Synthesizer", Part I - Babbitt

1.4 Continued

C. Q.
8. Continued
b. Match the medium (sound source) with the selection as you hear it.
Place the number in the blank in the order heard.
You are allowed two errors.

_____ string quartet

_____ woodwind quartet

_____ brass ensemble

_____ percussion ensemble

_____ orchestra

_____ rock ensemble

_____ folk instrumental ensemble

_____ children's chorus

_____ mixed chorus

_____ men's chorus

Teacher Note: Play any examples of the above in the following order.

1. percussion ensemble
2. string quartet
3. mixed chorus
4. woodwind quartet
5. children's chrous
6. rock ensemble
7. brass ensemble
8. men's chorus
9. orchestra
10. folk instrumental ensemble

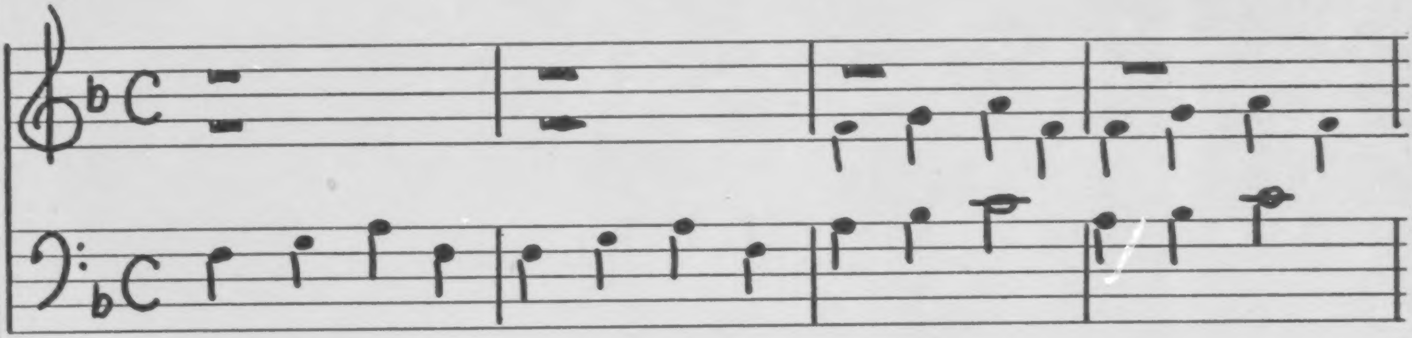
1.4 Continued

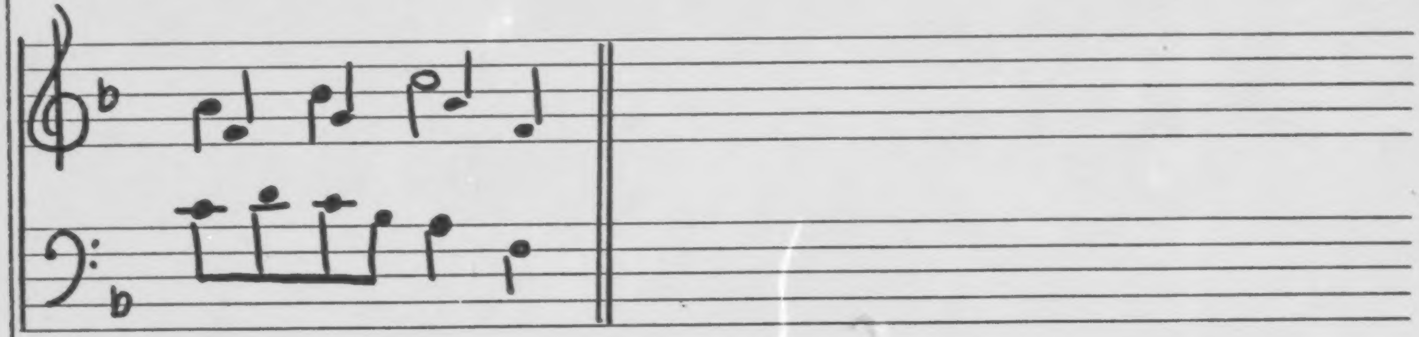
C. Q.

9. Listen to the following selections. Each selection will be played twice. Place and X by the example that is polyphonic. No errors allowed.

Teacher Note: Play the following examples:

_____a,



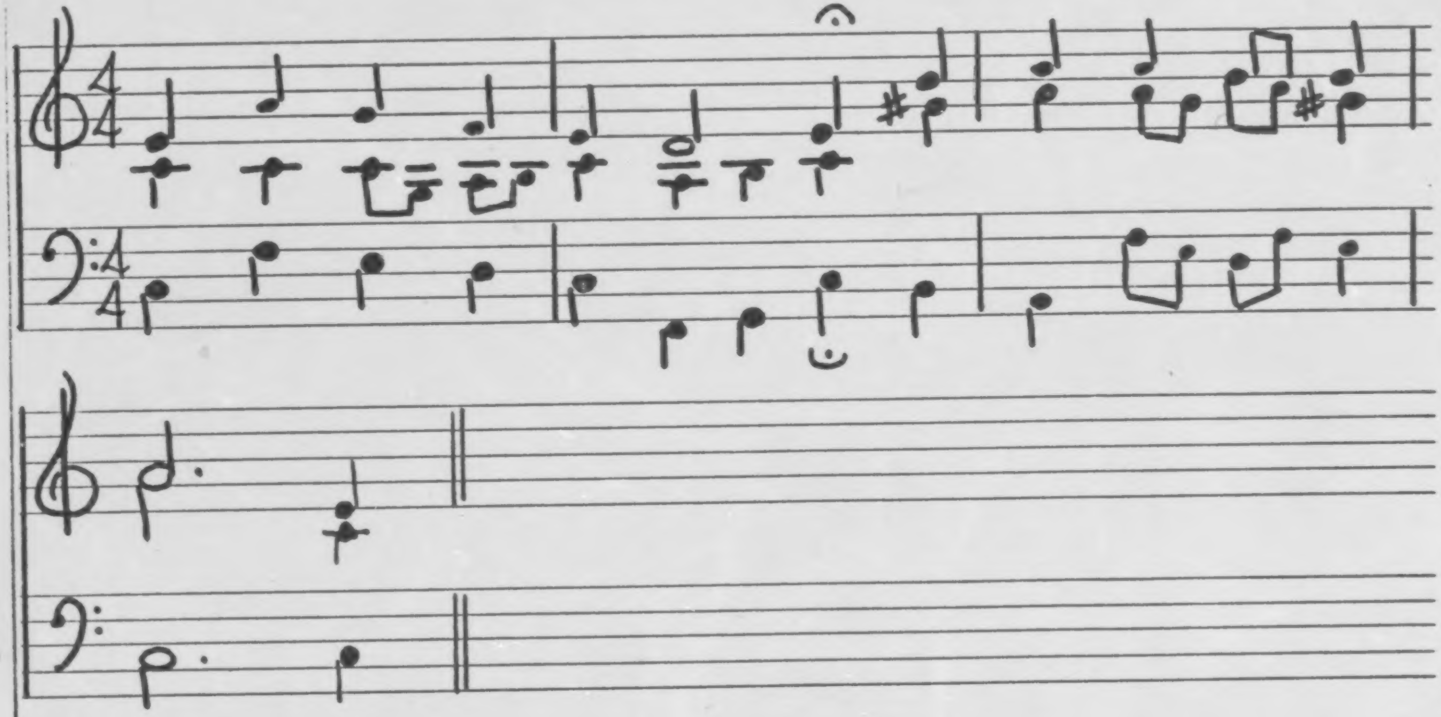


1.4 Continued

C. Q.

9. Continued

_____b.



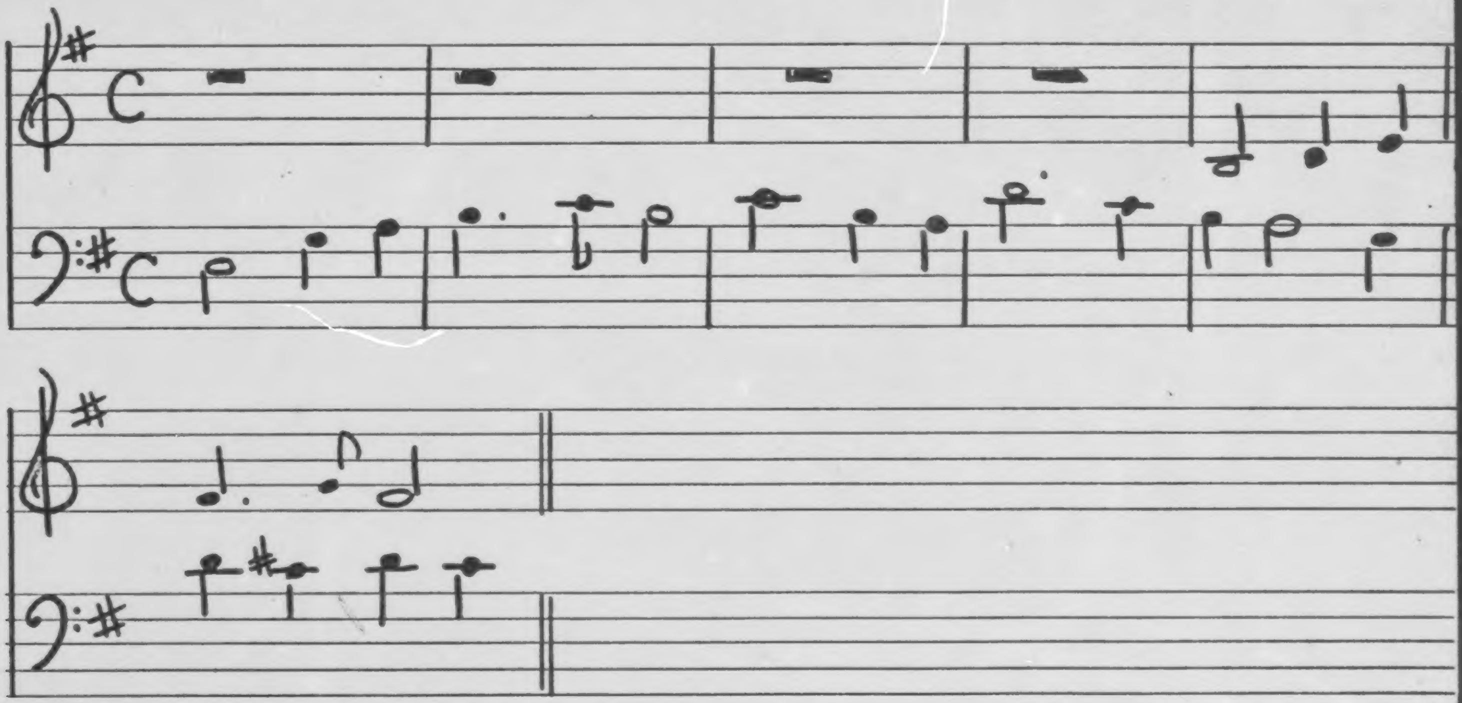
1.4 Continued

C. Q.

9. Continued

Teacher Note: Play the following example:

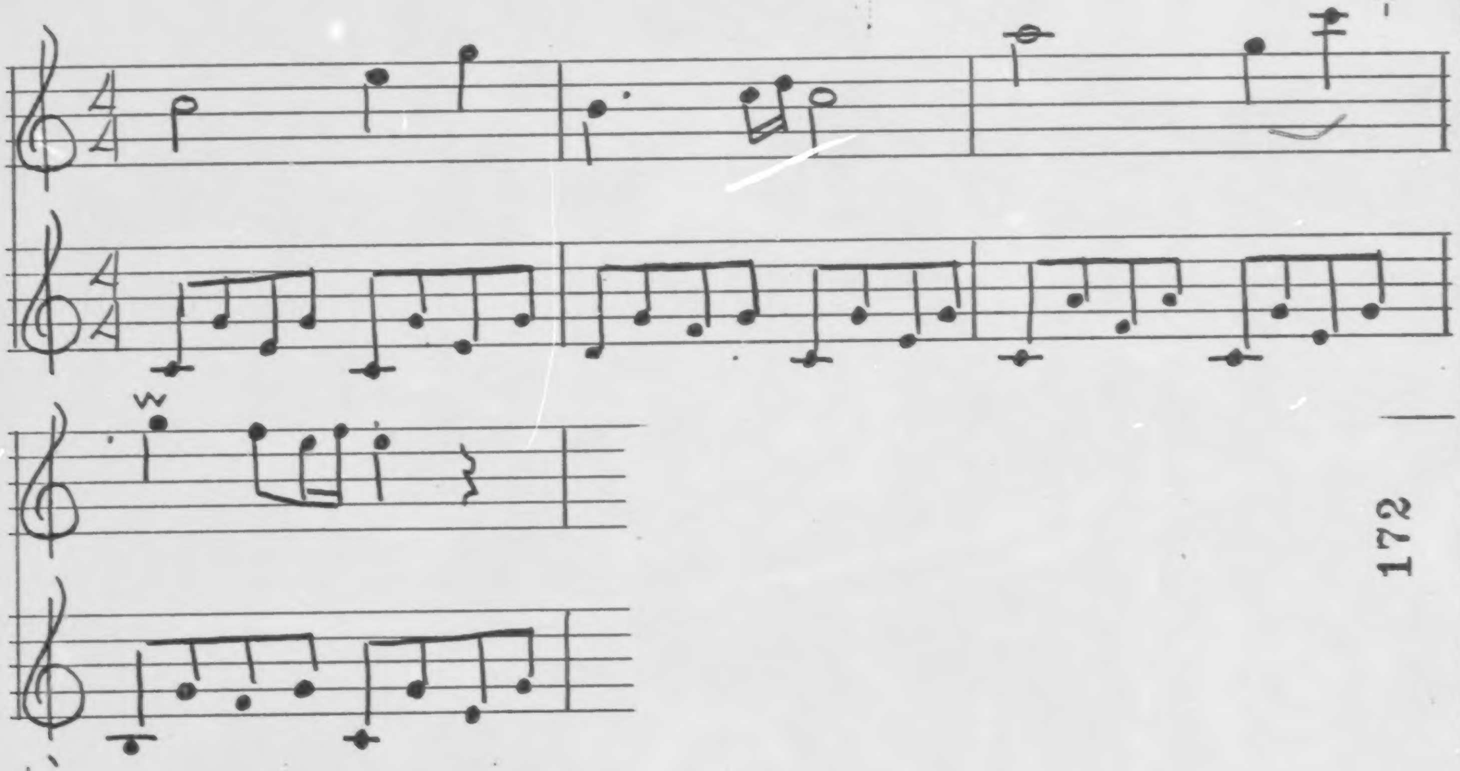
_______ c.



1.4 Continued

C. Q.

10.Look at the following examples. As they are played, circle the term below the example that correctly describes the texture of the example.
No errors allowed.

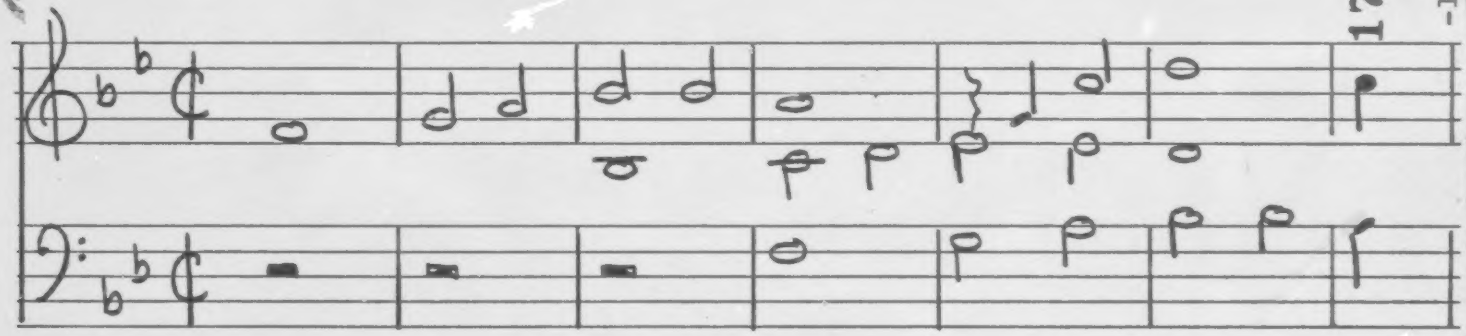


a) Monophonic Homophonic Polyphonic

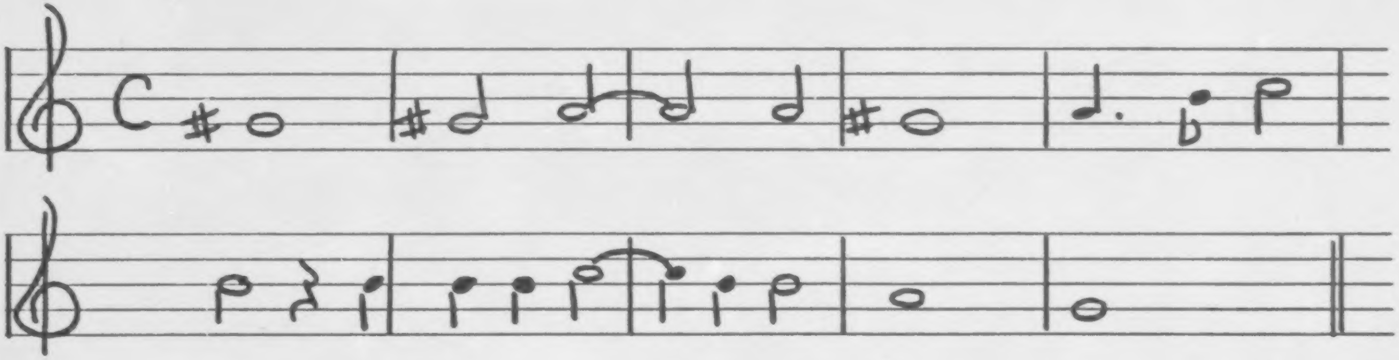
1.4 Continued

C. Q.

10. Continued



b) Monophonic Homophonic Polyphonic



c) Monophonic Homophonic Polyphonic

1.5

Given aural examples, the student will identify the contrasting styles of early music (6th-16th century) and 20th century music using rhythm, melody, harmony, texture and performance media as the elements of comparison with a 90% accuracy through a written **criterion** reference test.

C. Q.

1. You will hear the following selections played twice.
   From the list of descriptive words, select the words that describe the melody of each selection. Write these words in the blanks provided.
   You are allowed one error.

Selection A	Selection B
a. ____________________	a. ____________________
b. ____________________	b. ____________________
c. ____________________	c. ____________________
d. ____________________	d. ____________________
dissonant melodic interval	unaccompanied
singable	non singable
wide skips	step-wise motion
detached	no heavy accent

Teacher Note: Play selection A, then B. Repeat.

Selection A - Goethe-Leider No. 2 - Louigi Dallapiccola - Making Music Your Own, Book 8

Selection B - Gregorian Chant

1.5 Continued

C. Q.

2. The following musical selection will be played twice.

1st time - Circle the word that identifies the style.

very old   modern

2nd time - Place and X in front of phrase that best describes the rhythm.

_______ flowing rhythm with a lack of accent.

_______ irregular rhythms, the use of two or more meters at the same time.

No errors allowed.

Teacher Note: Suggested compositions:

Quartet No. 5 - Bartok (strings)
Music for the Theatre - Copland (orchestra)
Ionization - Varese (percussion ensemble)

1.5 Continued

C. Q.

3. Listen to the following musical selection. Place an X in front of phrase that best describes the harmony.
No errors allowed.

_______ harmony developed by combining two or more melodies of equal importance.

_______ dissonant harmonies.

Teacher Note: Suggested compositions:

Any madrigal or motet of Palestrina
William Byrd, Orlando Lassus

1.5 Continued

C. Q.

4. Listen to the following musical selection. Circle the term that best describes its texture.
   No errors allowed.

   a. monophonic   b. homophonic   c. polyphonic

Teacher note: Suggested compositions:

Any madrigal or motet of Palestrina
William Byrd, Orlando Lassus

1.5 Continued

C. Q.

5. Listen to the following musical selection. Circle the term that best describes its texture.
No errors allowed.

a. polyphonic

b. homophonic

Teacher note: Suggested compositions:

"The Swan" from Carnival of Animals - Saint-Saens
"Waltz of the Flowers" from Nutcracker Suite - Tchaikovsky
Gymnopedies - Satie

1.5 Continued

C. Q.

6. Listen to the following musical selections. Under each selection, circle the performance medium used.
No errors allowed.

a. Gargoyles - Otto Luening

orchestra   solo instrument   electronic device and solo instrument

b. "Adoramus te" - Palestrina

orchestra   solo-voice   choir

c. The Firebird - Stravinsky

orchestra   electronic device   vocal

2.1 Given aural and visual examples, the student will demonstrate competency in matching body responses (clapping, tapping, snapping, etc.) to the pulse of familiar and unfamiliar songs, the melodic rhythm of familiar songs and to familiar and unfamiliar rhythmic notation with 90% accuracy as measured by a criterion reference test.	C. Q. 1. Listen to the following familiar song. The second time it is played you will tap the steady pulse with your pencil. No errors allowed. Teacher note: Play any song familiar to your students.

2.1 Continued

C. Q.

2. Listen to the following familiar song. The second time it is played indicate the accented pulse only with a tap of the foot. The third time it is played indicate the accented pulse with a tap of your foot and the unaccented pulses by snapping your fingers.
   No errors allowed.

Teacher Note: Play any song familiar to your students. (A short song is desirable.)

2.1 Continued

C. Q.

3. Choose a familiar song.

   a. Tap the pulse. No errors allowed.

   b. Clap the melodic rhythm. No errors allowed.

Teacher Note: Give the students a list of songs they have learned. (A short song is desirable.)

2.1 Continued

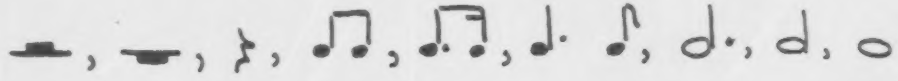
C. Q.

4. Choose 2 rhythm exercises from your rhythm sheet. Clap each exercise. No errors allowed.

Teacher Note: Exercises should include the following meter signatures:

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ C

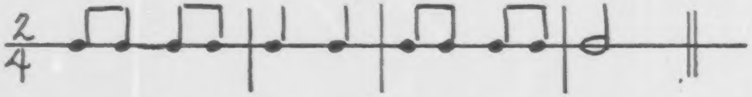
Exercises should include the following rests and patterns:

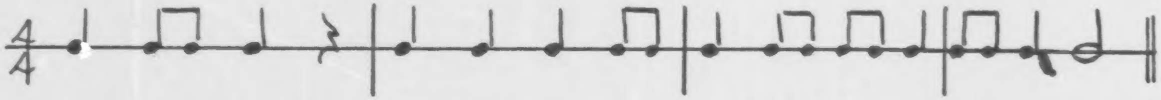


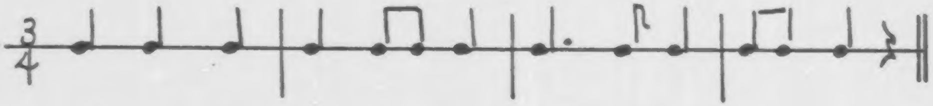
2.1 Continued

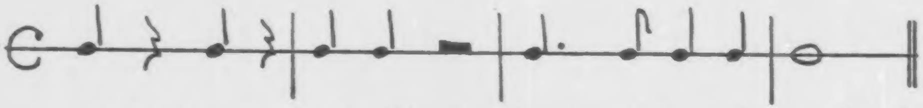
C. Q.

5. Look at the following rhythm exercises. Clap each exercise. You are allowed no more than 2 errors on each exercise.

a.


b.


c.


d.


Teacher Note: Students are to be allowed time to study each exercise before performing it.

2.2

Given aural and visual examples, the student will demonstrate good vocal technique; the ability to sing a familiar song with a small group (no more than five) and the ability to sing harmony using a round in two or three parts twice (no more than five on a part); sing simple melodies at sight with 90% accuracy as measured by criterion reference test.

C. Q.

1. From a list of familiar songs, choose one of them and sing it with a group of not more than four other students.
   You are allowed five errors. (melodic, rhythmic)

Teacher Note; Provide a list of familiar songs.

2.2 Continued

C. Q.

2. With no more than four other students on a part, sing a familiar round in at least two parts twice.
   You are allowed three attempts.

Suggested rounds:

"Dona Nobis Pacem"
"Shalom Hanerim"
"Hey! Ho! Nobody Home"
"Allelulia"
"Tallis' Canon"

2.2 Continued

C. Q.

3. You will have met the objective of demonstrating good vocal technique, if you receive three checks out of four on your teacher's check list.

Teacher check list: When singing, the student

a) has good posture. _____

b) demonstrates good breath control. _____

c) sings with open mouth (relaxed jaw). _____

d) demonstrates clear diction. _____

2.2 Continued

C. Q.

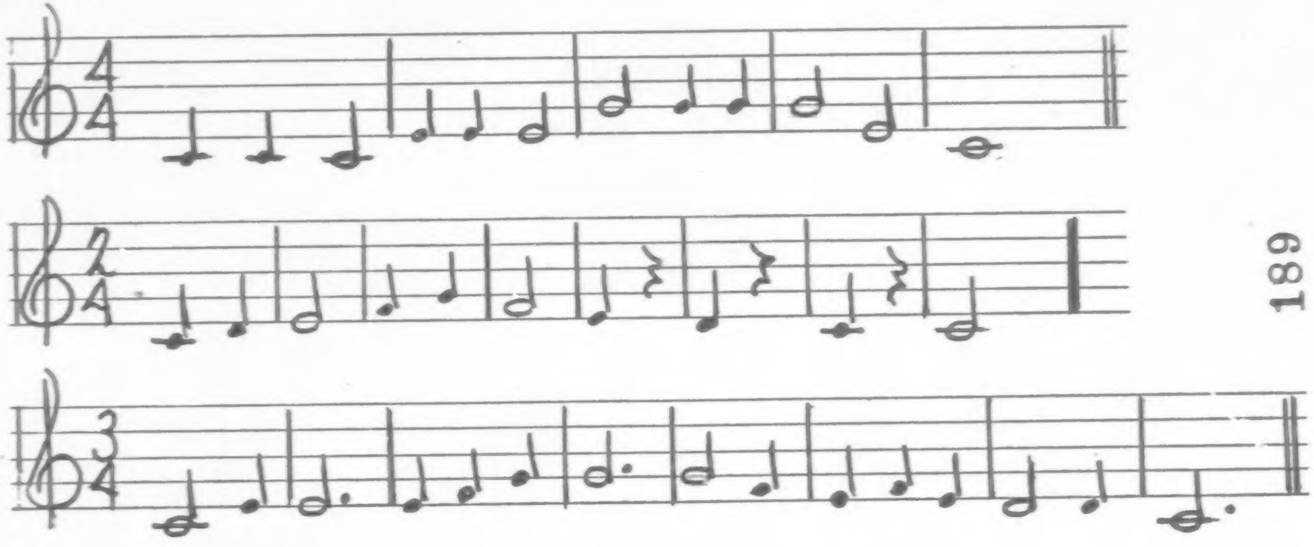
4. Choose two melodies from your melody sheets. Sing these melodies using numbers. You are allowed two attempts and two errors on each melody.

Teacher Note: These melodies should contain mostly step-wise motion with occasional skip and simple even rhythmic patterns.

2.2 Continued

C. Q.

5. Study the following unfamiliar melodies. Sing these melodies using numbers or a neutral syllable.
You are allowed three attempts and three errors on each.



Teacher Note: Play the C major scale and 1 3 5 8. Allow student to sing these several times, if he so desires.

2.3

Given aural and visual examples, the student will demonstrate the ability to write original rhythmic accompaniments of two or more measures for familiar songs and perform these on a percussion instrument; write and perform simple melodies of four or more measures with 90% accuracy as measured by written criterion reference test.

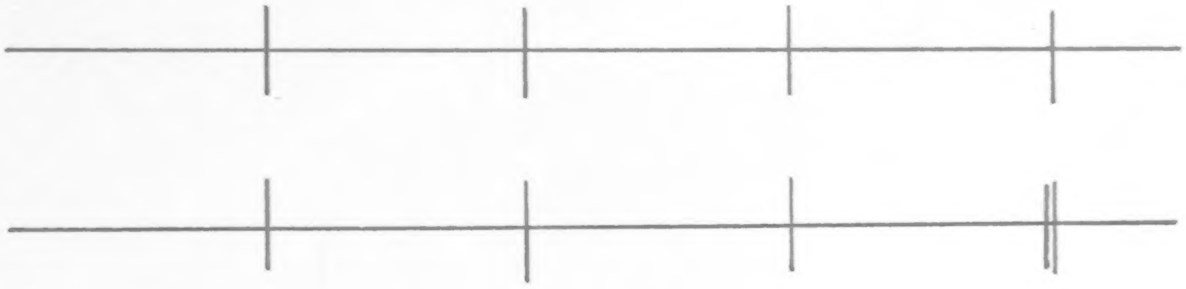
C. Q.

1. Write an original two measure rhythmic ostinato to accompany a familiar song. Perform your ostinato on a percussion instrument of your choice as the class sings the song.
   You are allowed no errors in notation. You may have as many practices as necessary to perform your ostinato without error.

2.3 Continued

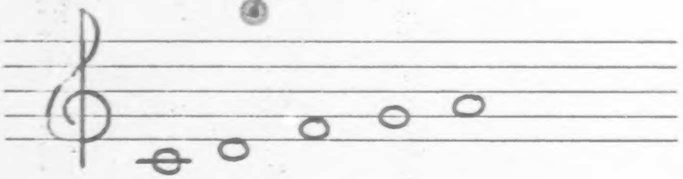
C. Q.

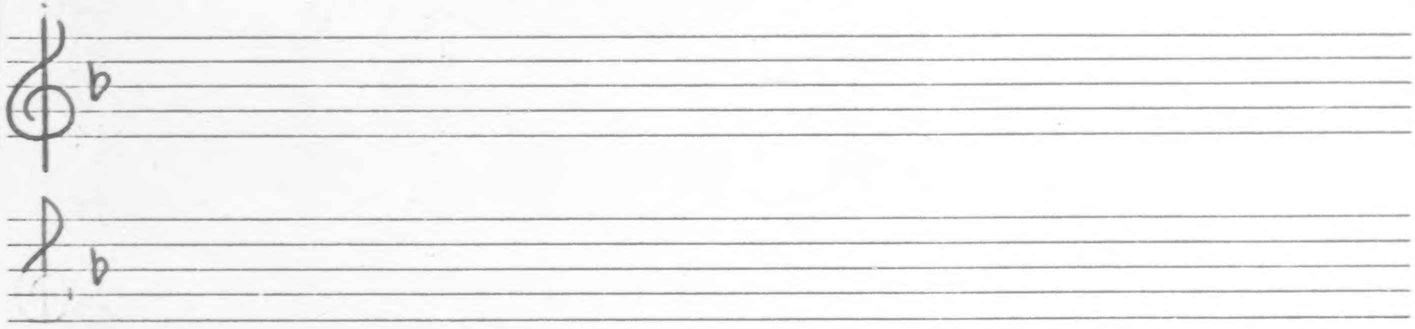
2. Choose a familiar song and write an original eight measure rhythmic accompaniment. Perform this accompaniment on an instrument of your choice as the class sings the song.
You are allowed four errors in notation.
You are allowed as many practices as necessary to perform your accompaniment without error.



C. Q.

3. Write an original four measure melodic ostinato for the following song. You must use the same meter signature as found in the song. Use only the following pitches in writing your ostinato. You are allowed four errors (melodic, rhythmic).



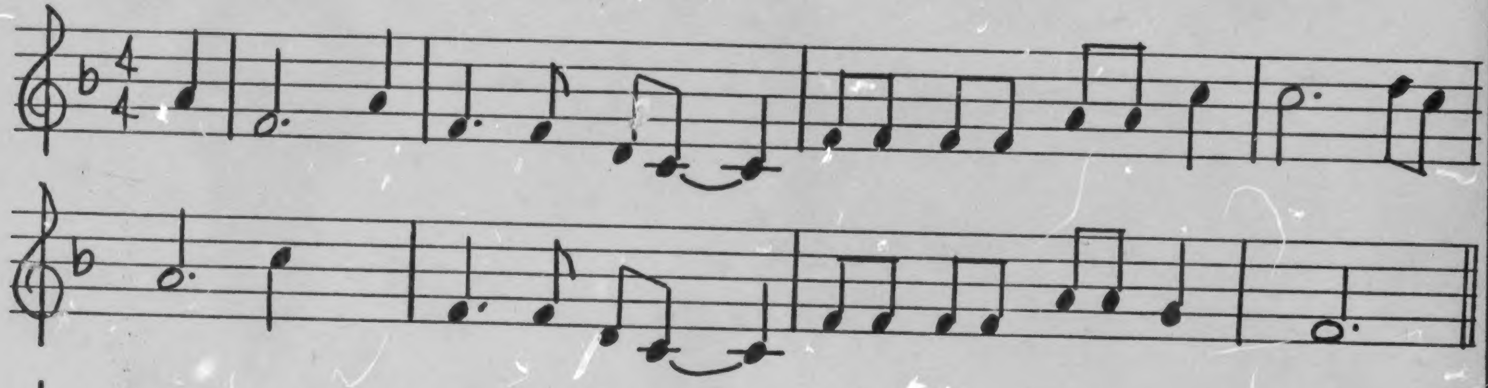


Note to Student and Teacher: You may perform your melody on a melodic instrument or you may sing it on a neutral syllable or your teacher may perform your melody for you.

C. Q.

3. Continued

Swing Low, Sweet Chariot



2.3 Continued

C. Q.

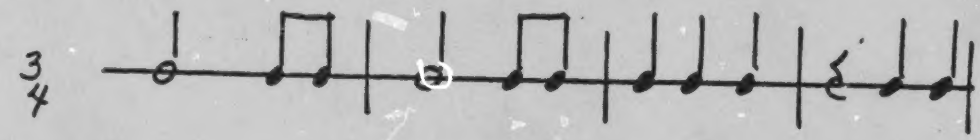
4. Using the first five notes of the C major scale, write an original eight measure melody. You must begin on C and end on C. You may use the meter signature of your choice. Perform your melody on the melody instrument of your choice.
   You are allowed as many practices as necessary to perform your melody without error. You are allowed two errors in notation.

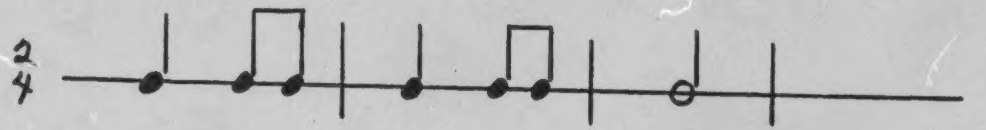
2.4

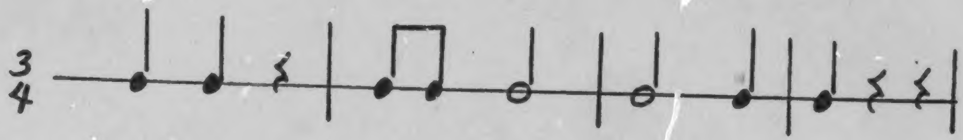
Given visual examples, the student will perform these examples on classroom percussion instruments with 90% accuracy on a criterion reference test.

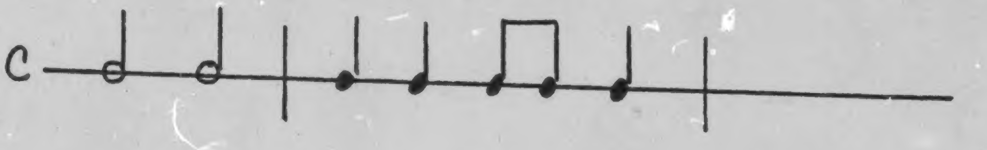
C. Q.

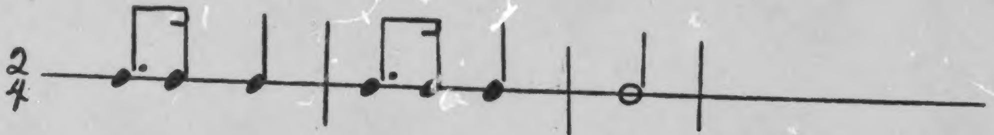
1. Perform five of the following rhythm exercises on the percussion instrument or instruments of your choice.
You may have as many practices as you need to play with no more than two mistakes in each exercise.

a)


b)


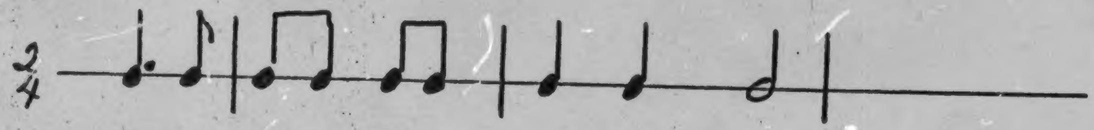
c)


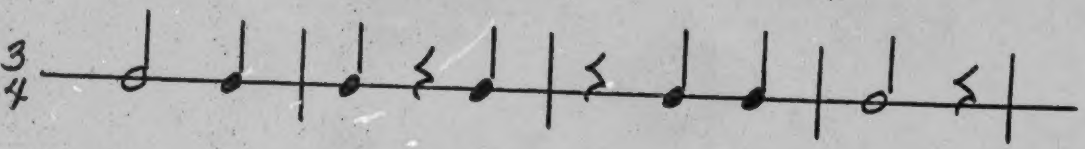
d)


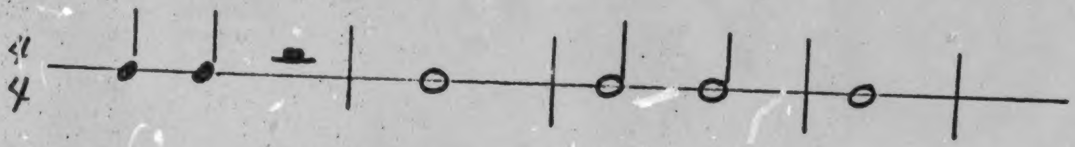
e)


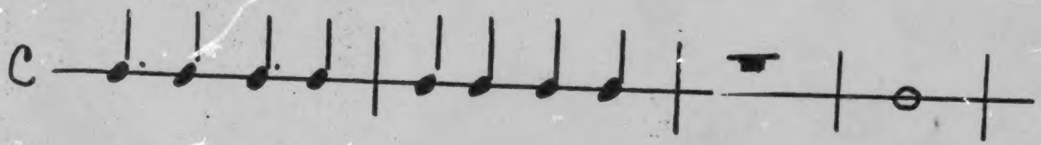
C. Q.

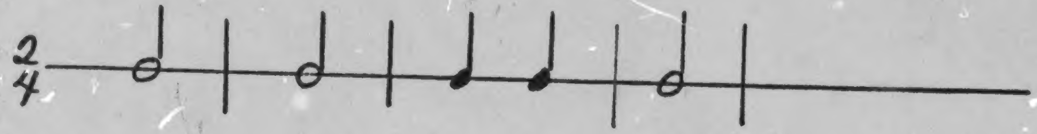
1. Continued

f)


g)


h)


i)


j)


2.5

Given aural examples of musical compositions, the student will choose from a given word list words which describe the devices used by the composer to achieve unity and contrasts (expressive characteristics, melodic patterns, rhythmic patterns, instrumentation) and, also list performance medium with 90% accuracy as measured by written criterion reference test.

C. Q.

1. You will hear two musical compositions. As you listen to each, choose the word that correctly identifies what you hear and complete each statement. Use the following word list. You are allowed two errors.

dynamics

tempo

repeated melodic patterns

repeated rhythmic patterns

instrumentation

orchestra

chorus

rock ensemble

country-western

instrumental ensemble

Selection I

a. ____________________ is the expressive characteristic that contains the most contrast.

b. The element used as the main unifier in the composition is ____________.

c. The performance medium is ____________________.

Selection II

a. ____________________ is the expressive characteristic that contains the most contrast.

b. The element used as the main unifier in the music is ____________________.

c. The performance medium is ____________________.

2.5 Continued

C. Q.

2. You will hear ten musical compositions. From the following word list, select the medium used and fill in the blank opposite the letter of each example. You are allowed two errors.

symphony orchestra

instrumental ensemble

solo instrument

solo instrument with orchestra

synthesizer

solo voice

mixed chorus

male chorus

rock group

country-western group

a. ____________________
b. ____________________
c. ____________________
d. ____________________
e. ____________________
f. ____________________
g. ____________________
h. ____________________
i. ____________________
j. ____________________

	LEARNING STEPS	
1.	1.1.1 Identifies melodic contour	1.1.1 Given a variety of aural and/or visual melodic examples, the student identifies the melodic contour as up, down or up and down.
	1.1.1.1 Identifies melodic contour as up or down	1.1.1.1 Given aural and and/or visual melodic examples moving in one direction, the student identifies the melodic contour as up or down.
	1.1.1.1.2 Aurally	1.1.1.1.2 Given aural melodic examples moving in one direction, the student identifies the melodic contour as up or down.
	1.1.1.1.3 Visually	1.1.1.1.3 Given visual melodic examples moving in one direction, the student identifies the melodic contour as up or down.
	1.1.1.2 Identifies melodic contour as up and down	1.1.1.2 Given aural and/or visual melodic examples which move up and down, the student identifies the melodic contour as up and down.
	1.1.1.2.1 Aurally	1.1.1.2.1 Given aural melodic examples which move up and down, the student identifies the melodic contour as up and down.
	1.1.1.2.2 Visually	1.1.1.2.2 Given visual melodic examples which move up and down, the student identifies the melodic contour as up and down.
	1.1.2 Identifies melodic movement	1.1.2 Given a variety of aural and/or visual melodic examples, the student identifies the melodic movement as steps, repeated pitches, skips and [illegible].
	1.1.2.1 Identifies melodic movement as steps	1.1.2.1 Given aural and/or visual melodic examples, the student identifies the melodies that move predominantly by step.

	LEARNING STEPS	
1.1	1.1.2.1.1 Aurally	1.1.2.1.1 Given aural examples of melodies which move predominantly by steps, the student identifies the melody as moving by steps.
	1.1.2.1.2 Visually	1.1.2.1.2 Given visual examples of melodies which move predominantly by steps, the student identifies the melody as moving by steps.
	1.1.2.2 Identifies repeated pitches within a melody	1.1.2.2 Given aural and/or visual examples of melodies which contain repeated pitches, the student identifies the melody as containing repeated pitches.
	1.1.2.2.1 Aurally	1.1.2.2.1 Given aural examples of melodies containing repeated pitches, the student identifies the repeated pitches.
	1.1.2.2.2 Visually	1.1.2.2.2 Given visual examples of melodies containing repeated pitches, the student identifies the repeated pitches.
	1.1.2.3 Identifies skips within a melody	1.1.2.3 Given aural and/or visual melodic examples containing skips, the student identifies the skips.
	1.1.2.3.1 Aurally	1.1.2.3.1 Given aural melodic examples containing two or more skips, the student identifies the skips.
	1.1.2.3.2 Visually	1.1.2.3.2 Given visual melodic examples containing two or more skips, the student identifies the skips.
	1.1.2.4 Identifies leaps within a melody	1.1.2.4 Given aural and/or visual melodic examples containing leaps, the student identifies the leaps.

	LEARNING STEPS	
1.1	1.1.2.4.1 Aurally	1.1.2.4.1 Given aural melodic examples containing at least two leaps, the student identifies the leaps.
	1.1.2.4.2 Visually	1.1.2.4.2 Given visual melodic examples containing at least two leaps, the student identifies the leaps.
	1.1.3 Identifies melodic and harmonic intervals of a 3rd, 5th, 8ve	1.1.3 Given a variety of aural and/or visual examples of melodic and harmonic intervals of a 3rd, 5th and 8ve, the student identifies the melodic intervals of a 3rd, 5th and 8ve and identifies the harmonic intervals of a 3rd, 5th and 8ve.
	1.1.3.1 Identifies intervals as melodic or harmonic	1.1.3.1 Given aural and/or visual examples of melodic and harmonic intervals, the student identifies the interval as melodic or harmonic.
	1.1.3.1.1 Aurally	1.1.3.1.1 Given aural examples of melodic intervals, the student identifies the intervals as melodic.
	1.1.3.1.2 Visual	1.1.3.1.2 Given visual examples of melodic intervals, the student identifies the interval as melodic.
	1.1.3.2 Identifies melodic intervals of a 3rd, 5th and 8ve	1.1.3.2 Given aural and/or visual examples of melodic intervals of a 3rd, 5th and 8ve within the range of middle C and G^2 , the student identifies the intervals as melodic intervals of a 3rd, 5th and 8ve.
	1.1.3.2.1 Identifies melodic interval of a 3rd	1.1.3.2.1 Given aural and visual examples of melodic intervals of a 3rd within the range of Middle C and G^2 , the student identifies the interval as a melodic interval of a 3rd.

	LEARNING STEPS	
1.1	1.1.3.2.2 Aurally	1.1.3.2.2 Given aural examples of melodic intervals of a 3rd within the range of Middle C and G^2, the student identifies the interval as a melodic interval of a 3rd.
	1.1.3.2.3 Visually	1.1.3.2.3 Given visual examples of melodic intervals of a 3rd within the range of Middle C and G^2 , the student identifies the interval as a melodic interval of a 3rd.
	1.1.3.3 Identifies melodic intervals of a 5th	1.1.3.3 Given aural and/or visual examples of melodic intervals of the 5th within the range of Middle C and G^2 , the student identifies the intervals a melodic interval of a 5th.
	1.1.3.3.1 Aurally	1.1.3.3.1 Given aural examples of melodic intervals of the 5th within the range of Middle C and G^2, the student identifies the interval as a melodic interval of a 5th.
	1.1.3.3.2 Visually	1.1.3.3.2 Given visual examples of harmonic intervals of the 5th within the range of Middle C and G^2, the student identifies the interval as a melodic interval of a 5th.
	1.1.3.4 Identifies melodic intervals of an 8ve	1.1.3.4 Given aural and/or visual examples of melodic intervals of the 8ve within the range of Middle C and G^2, the student identifies the interval a melodic interval of an 8ve.
	1.1.3.4.1 Aurally	1.1.3.4.1 Given aural examples of the melodic interval of the 8ve within the range of Middle C and G^2, the student identifies the interval as a melodic interval of an 8ve.

	LEARNING STEPS	
1.1	1.1.3.4.2 Visually	1.1.3.4.2 Given visual examples of the melodic interval of the 8ve within the range of Middle C and G^2, the student identifies the interval as a melodic interval of an 8ve.
	1.1.3.5 Identifies harmonic intervals of a 3rd, 5th and 8ve	1.1.3.5 Given aural and/or visual examples of harmonic intervals of the 3rd, 5th and 8ve within the range of Middle C and G^2, the student identifies the intervals as harmonic intervals of the 3rd, 5th and 8ve.
	1.1.3.5.1 Identifies harmonic intervals of a 3rd	1.1.3.5.1 Given aural and/or visual examples of the harmonic interval of the 3rd within the range of Middle C and G^2, the student identifies the interval as the harmonic interval of a 3rd.
	1.1.3.5.2 Aurally	1.1.3.5.2 Given aural examples of the harmonic interval of the 3rd within the range of Middle C and G^2, the student identifies the interval as the harmonic interval of a 3rd.
	1.1.3.5.3 Visually	1.1.3.5.3 Given visual examples of the harmonic interval of the 3rd within the range of Middle C and G^2, the student identifies the interval as the harmonic interval of a 3rd.
	1.1.3.6 Identifies harmonic interval of a 5th	1.1.3.6 Given aural and/or visual examples of the harmonic interval of the 5th within the range of Middle C and G^2, the student identifies the interval as a harmonic interval of a 5th.
	1.1.3.6.1 Aurally	1.1.3.6.1 Given aural examples of the harmonic interval of the 5th within the range of Middle C and G^2, the student identifies the interval as the harmonic interval of a 5th.

	LEARNING STEPS	
1.1	1.1.3.6.2 Visually	1.1.3.6.2 Given visual examples of the harmonic interval of 5th within in the range of Middle C and G^2, the student identifies the interval as the harmonic interval of a 5th.
	1.1.3.7 Identifies harmonic intervals of an 8ve	1.1.3.7' Given aural and/or visual examples of the harmonic interval of an 8ve within the range of Middle C and G^2, the student identifies the interval as the harmonic interval of an 8ve.
	1.1.3.7.1 Aurally	1.1.3.7.1 Given aural examples of the harmonic interval of an 8ve within the range of Middle C and G^2, the student identifies the interval as a harmonic interval of the 8ve.
	1.1.3.7.2 Visually	1.1.3.7.2 Given visual examples of the harmonic interval of an 8ve within the range of Middle C and G^2, the student identifies the interval as a harmonic interval of an 8ve.
	1.1.4 Differentiates between melody and harmony	1.1.4 Given a variety of aural and visual examples of melody and harmony, the student identifies the melody and the harmonic examples as harmony.
	1.1.4.1 Identifies melody	1.1.4.1 Given aural and/or visual examples of melody, the student identifies the melodic examples as melody.
	1.1.4.1.1 Aurally	1.1.4.1.1 Given aural examples of melody, the student identifies the melodic examples as melody.
	1.1.4.1.2 Visually	1.1.4.1.2 Given visual examples of melody, the student identifies the melodic examples as melody.

	LEARNING STEPS	
1.1	1.1.4.2 Identifies harmony	1.1.4.2 Given aural and/or visual examples of harmony, the student identifies the harmonic examples as harmony.
	1.1.4.2.1 Aurally	1.1.4.2.1 Given aural examples of harmony, the student identifies the harmonic examples as harmony.
	1.1.4.2.2 Visually	1.1.4.2.2 Given visual examples of harmony, the student identifies the harmonic examples as harmony.
	1.1.5 Differentiates between major and minor harmonies	1.1.5 Given a variety of aural examples of melodies written in major keys and minor keys, the student differentiates between the melodies in major and the melodies in minor.
	1.1.5.1 Identifies major melodies through hearing	1.1.5.1 Given aural examples of melodies in major, the student identifies the melodic examples as major
	1.1.5.2 Identifies minor melodies through hearing	1.1.5.2 Given aural examples of melodies in minor, the student identifies the melodic examples as minor
	1.1.5.3 Identifies major harmonies	1.1.5.3 Given aural examples of single major chords or groups of major chords, the student identifies the examples as major.
	1.1.5.3.1 Identifies single major chords through hearing	1.1.5.3.1 Given aural examples of single major chords, the student will identify the chord as major.
	1.1.5.3.2 Identifies groups of major chords through hearing	1.1.5.3.2 Given aural examples of groups of major chords, the student identifies the chords as major

	LEARNING STEPS	
1.1	1.1.5.4 Identifies minor harmonies	1.1.5.4 Given aural examples of single minor chords or groups of minor chords, the student identifies the chords as minor.
	1.1.5.4.1 Identifies single minor chords through hearing	1.1.5.4.1 Given aural examples of single minor chords, the student identifies the chord as minor.
	1.1.5.4.2 Identifies groups of minor chords through hearing	1.1.5.4.2 Given aural examples of groups of minor chords, the student identifies the chords as minor.
	1.1.5.4.3 Identifies major and minor chords through hearing	1.1.5.4.3 Given examples containing major and minor chords, the student identifies each chord correctly.
	1.1.5.5 Identifies compositions as being major or minor through hearing	1.1.5.5 Given aural examples of compositions in major or minor, the student correctly identifies the compositions as being major or minor.

	LEARNING STEPS	
1.2	1.2.1 Identifies pulse in music	1.2.1 Given a variety of aural and/or visual musical examples, the student will identify the pulse.
	1.2.1.1 Aurally	1.2.1.1 Given aural examples, the student identifies the steady pulse with a body response (clapping, tapping, etc.)
	1.2.1.2 Visually	1.2.1.2 Given a variety of visual examples, the student will identify the pulse by marking a stroke (/) or strokes under each symbol of duration (notes and rests).
√	1.2.2 Identifies two-beat meter, three-beat meter and four-beat meter	1.2.2 Given a variety of aural and/or visual examples of two-beat meter, three-beat and four-beat meter, the student identifies the meter as being in two, three and four.
	1.2.2.1 Identifies two-beat meter as having one accented beat and one unaccented beat	1.2.2.1 Given aural and visual examples of two-beat meter, the student identifies the examples as being two-beat meter with the accent on the first beat.
	1.2.2.1.1 Aurally	1.2.2.1.1 Given aural examples of two-beat meter, the student identifies the example as two-beat meter with the accent on the first beat and demonstrate the accented beat and the unaccented beat with a body response.
	1.2.2.1.2 Visually	1.2.2.1.2 Given visual examples of two-beat meter ($\frac{2}{4}$), the student will identify the example as two-beat meter by marking the accented beat with the appropriate symbol (>) and the unaccented beat with a stroke (/).

	LEARNING STEPS	
1.2	1.2.2.2 Identifies three-beat meter as having one accented beat and two unaccented beats	1.2.2.2 Given aural and visual examples of three-beat meter, the student identifies the example as being three beat-meter with the accent on the first beat.
	1.2.2.2.1 Aurally	1.2.2.2.1 Given aural examples of three-beat meter, the student identifies the example as three-beat meter with the accent on the first beat and demonstrate the accented beat and unaccented beats with a body response.
	1.2.2.2.2 Visually	1.2.2.2.2 Given visual examples of three-beat meter $\binom{3}{4}$, the student will identify the example as three-beat meter by marking the accented beat with the appropriate symbol (>) and the unaccented beats with strokes (/).
	1.2.2.3 Identifies four-beat meter as having one accented beat and three unaccented beats	1.2.2.3 Given aural and visual examples of four-beat meter, the student identifies the example as four-beat meter with the accent on the first beat.
	1.2.2.3.1 Aurally	1.2.2.3.1 Given aural examples of four-beat meter, the student will identify the example as four-beat meter with the accent on the first beat and demonstrates the accented beat and unaccented beats with a body response.
	1.2.2.3.2 Visually	1.2.2.3.2 Given visual examples of four-beat meter ($\overset{4}{4}$, C), the student will identify the example as four-beat meter by marking the accented beat with the appropriate symbol (>) and the unaccented beats with strokes (/).

	LEARNING STEPS	
1.2	1.2.3 Identifies meter by the use of meter signatures $\left(\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, C\right)$	1.2.3 Given a variety of visual examples with unmarked meter in $\frac{2}{4}, \frac{3}{4}, \frac{4}{4},$ the student identifies the meter by writing on the staff the correct meter signature.
	1.2.3.1 Identifies two-beat meter with correct meter signature	1.2.3.1 Given visual examples in $\frac{2}{4}$, the student identifies the meter by writing on the staff the correct meter signature.
	1.2.3.2 Identifies three-beat meter with correct meter signature	1.2.3.2 Given visual examples in $\frac{3}{4}$, the student identifies the meter by writing on the staff the correct meter signature.
	1.2.3.3 Identifies four-beat meter with correct meter signature	1.2.3.3 Given visual examples in $\frac{4}{4}$, C, the student identifies the meter by writing on the staff the correct meter signature.
	1.2.4 Identifies syncopation	1.2.4 Given a variety of aural and/or visual examples containing displaced accents, recognizes the rhythmic pattern as syncopation.
	1.2.4.1 Aurally	1.2.4.1 Given short aural examples where the accent occurs other than the normally accented beat of a measure, the student identifies the rhythmic pattern as syncopation.
	1.2.4.2 Visually	1.2.4.2 Given short visual examples of syncopation, the student identifies where syncopation occurs.

	LEARNING STEPS	
1.2	1.2.5 Differentiates between even and uneven rhythmic patterns	1.2.5 Given aural and/or visual examples containing even and uneven rhythmic patterns,the student identifies the patterns as even and uneven.
	1.2.5.1 Identifies even rhythmic patterns	1.2.5.1 Given short aural and visual examples of even rhythmic patterns, the student identifies the patterns as even.
	1.2.5.1.1 Aurally	1.2.5.1.1 Given short aural examples containing even rhythmic patterns, the student identifies the patterns as even.
	1.2.5.1.2 Visually	1.2.5.1.2 Given short visual examples containing even rhythmic patterns, the student identifies the rhythmic patterns as even.
	1.2.5.2 Identifies uneven rhythmic patterns	1.2.5.2 Given short aural and visual examples of uneven rhythmic patterns, the student identifies the patterns as uneven.
	1.2.5.2.1 Aurally	1.2.5.2.1 Given short aural examples of uneven rhythmic patterns, the student identifies the patterns as uneven.
	1.2.5.2.2 Visually	1.2.5.2.2 Given short visual examples of uneven rhythmic patterns, the student identifies the patterns as uneven.

	LEARNING STEPS	
1.3	1.3.1 Identifies phrases (4 measures) as being alike, contrasting or similar.	1.3.1 Given a variety of aural and/or visual examples of like contrasting and similar phrases, the student identifies the relationship of phrases to each other as being alike, contrasting, or similar by using letters of the alphabet.
	1.3.1.1 Identifies phrases as being alike or contrasting	1.3.1.1 Given aural and/or visual examples of like or contrasting phrases, the student identifies the phrases as being alike or contrasting by using letters of the alphabet.
	1.3.1.1.1 Aurally	1.3.1.1.1 Given aural examples of like or contrasting phrases, the student identifies the phrases as being alike or contrasting.
	1.3.1.1.2 Visually	1.3.1.1.2 Given visual examples of like or contrasting phrases, the student identifies the phrases as being alike or contrasting by using letters of the alphabet.
	1.3.1.2 Identifies phrases as being like or similar	1.3.1.2 Given aural and/or visual examples of like or similar phrases, the student identifies the phrases as being alike or similar by using letters of the alphabet.
	1.3.1.2.1 Aurally	1.3.1.2.1 Given aural examples of like and similar phrases, the student identifies the phrases as being alike or similar.
	1.3.1.2.2 Visually	1.3.1.2.2 Given visual examples of like and similar phrases, the student identifies the phrases as being alike or similar by using letters of the alphabet.

	LEARNING STEPS	
1.3	1.3.2 Identifies sections (periods composed of 8 measures) as being alike, contrasting or similar.	1.3.2 Given a variety aural and/or visual examples of like, contrasting and similar sections, the student identifies the relationship of sections to each other as being like, contrasting or similar by using letters of the alphabet.
	1.3.2.1 Identifies sections as being alike or contrasting	1.3.2.1 Given aural and/or visual examples of like and contrasting sections, the student identifies the sections as being alike or contrasting by using letters of the alphabet.
	1.3.2.1.1 Aurally	1.3.2.1.1 Given aural examples of like and contrasting sections, the student identifies the sections as being alike or contrasting.
	1.3.2.1.2 Visually	1.3.2.1.2 Given visual examples of like and contrasting sections, the student identifies the sections as being alike or contrasting by using letters of the alphabet.
	1.3.2.2 Identifies sections as being alike or similar	1.3.2.2 Given aural and/or visual examples of like and similar sections, the student identifies the sections as being alike or similar by using letters of the alphabet.
	1.3.2.2.1 Aurally	1.3.2.2.1 Given aural examples of like and similar sections, the student identifies the sections as being like or similar.
	1.3.2.2.2 Visually	1.3.2.2.2 Given visual examples of like and similar sections, the student identifies the sections as being like or similar by using letters of the alphabet.

	LEARNING STEPS	
1.3	1.3.3 Identifies basic forms of binary, ternary and theme and variations	1.3.3 Given a variety of aural and/or visual examples of two-part song form, three-part song form and theme and variations, the student identifies the examples as being binary, ternary or theme and variations.
	1.3.3.1 Identifies binary and ternary forms	1.3.3.1 Given aural and/or visual examples of two-part and three-part song forms, the student identifies the examples as binary or ternary.
	1.3.3.1.1 Aurally	1.3.3.1.1 Given aural examples of two-part and three-part song forms, the student identifies the examples as binary or ternary.
	1.3.3.1.2 Visually	1.3.3.1.2 Given visual examples of two-part and three-part song forms, the student identifies the examples as binary or ternary.
	1.3.3.1.2.1 Visually	1.3.3.1.2.1 Given visual examples of binary and ternary song form, the student identifies the examples as binary or ternary using the letters of the alphabet.
	1.3.3.2 Identifies theme and variations	1.3.3.2 Given aural examples of variations on a given theme, the student identifies the form as theme and variations.

1.4	LEARNING STEPS	
	1.4.1 Identifies qualities of dynamics	1.4.1 Given a variety of aural and/or visual examples demonstrating loud and soft, changes in dynamics (gradually louder, gradually softer, gradually louder and softer), the student identifies each quality of dynamics and uses the correct musical term and symbol for each.
	1.4.1.1 Differentiates between the dynamic levels of loud and soft	1.4.1.1 Given aural and/or visual examples, demonstrating loud and soft, the student identifies the dynamics as forte or piano.
	1.4.1.1.1 Aurally	1.4.1.1.1 Given aural examples demonstrating loud and soft, the student identifies the dynamics as forte or piano.
	1.4.1.1.2 Visually	1.4.1.1.2 Given visual examples using the terms or symbols for loud or soft, the student identifies the symbol p and term piano as meaning soft and the symbol f and the term forte as meaning loud.
	1.4.1.2 Differentiates between the dynamic changes of soft to loud and loud to soft	1.4.1.2 Given aural and/or visual examples demonstrating the change of dynamics from soft to loud and loud to soft, the student identifies the change in dynamics as being soft to loud and loud to soft and uses the correct musical term and symbol for each.

1.4 LEARNING STEPS	
1.4.1.2.1 Aurally	1.4.1.2.1 Given aural examples demonstrating the changes of dynamics from soft to loud and loud to soft, the student identifies the examples as crescendo or decrescendo.
1.4.1.2.2 Visually	1.4.1.2.2 Given visual examples using terms and symbols for the changes in dynamics from soft to loud and loud to soft, the student identifies the term crescendo and the symbol < as meaning -- gradually becoming louder and the term decrescendo and the symbol > as meaning -- gradually becoming softer.
1.4.2 Differentiates between smooth performance and detached performance	1.4.2 Given aural and/or visual examples demonstrating the styles of smooth or detached performance, the student identifies the performance of the examples as being smooth or detached and uses the correct musical term and/or symbol for each.
1.4.2.1 Aurally	1.4.2.1 Given aural examples demonstrating smooth and detached performance, the student identifies the examples as legato or staccato.
1.4.2.2 Visually	1.4.2.2 Given visual examples using the terms and symbol indicating smooth or detached performance, the student identifies the term legato as meaning smooth and the term staccato and the symbol (♩̇) as meaning detached.

1.4	LEARNING STEPS	
	1.4.3 Identifies qualities of tempo	1.4.3 Given aural and/or visual examples demonstrating slow tempo, moderate tempo, and very fast tempo and changes of tempo (becoming slower and becoming faster), the student identifies each quality of tempo and uses the correct musical term for each.
	1.4.3.1 Identifies very fast, moderate and slow tempo	1.4.3.1 Given aural and/or visual examples demonstrating a very fast speed, a moderate speed and a very slow speed, the student identifies each as being a very fast tempo, a moderate tempo, or a very slow tempo and uses the correct musical term for each.
	1.4.3.1.1 Aurally	1.4.3.1.1 Given aural examples demonstrating a very fast speed, a moderate speed and a very slow speed, the student identifies the example as presto, andante or largo.
	1.4.3.1.2 Visually	1.4.3.1.2 Given visual examples using the tempo markings of presto, andante and largo, the student identifies the term presto as meaning very fast, the term andante as meaning a moderate speed, and the term largo as meaning very slow.
	1.4.3.2 Identifies changes in tempo	1.4.3.2 Given aural and/or visual examples demonstrating the changes of tempo of becoming slower and becoming faster, the student identifies the examples as becoming slower or faster and uses the correct musical term for each.

1.4	LEARNING STEPS	
	1.4.3.2.1 Aurally	1.4.3.2.1 Given aural examples demonstrating the tempo changes of becoming slower and becoming faster, the student identifies the example as demonstrating ritarando or accelerando.
	1.4.3.2.2 Visually	1.4.3.2.2 Given visual examples using the terms ritarando and accelerando, the student identifies the term ritardando as meaning to become slower and the term accelerando as meaning to become faster.
	1.4.4 Identifies instrumental families and individual instruments of each family of the symphonic orchestra	1.4.4 Given aural and/cr visual examples of instrumental families and individual instruments of each family of the symphonic orchestra, the student correctly identifies the family of instruments and individual instruments of each family of the symphonic orchestra by correctly matching the sounds with the pictures.
	1.4.4.1 Identifies the string, woodwind, brass and percussion families	1.4.4.1 Given aural and visual examples of the string, woodwind, brass and percussion families of the symphony orchestra, the student identifies the sounds and correctly matches the sounds with the pictures.
	1.4.4.1.1 Identifies the string family, aurally and visually	1.4.4.1.1 Given aural and visual examples of the string family, the student identifies the sound and correctly matches the sound with its picture.

1.4	LEARNING STEPS	
	1.4.4.1.2 Identifies the woodwind family aurally and visually	1.4.4.1.2 Given aural and visual examples of the woodwind family, the student identifies the sound and correctly matches the sound with its picture.
	1.4.4.1.3 Identifies the brass family aurally and visually	1.4.4.1.3 Given aural and visual examples of the brass family, the student identifies the sound and correctly matches the sound with its picture.
	1.4.4.1.4 Identifies the percussion family aurally and visually	1.4.4.1.4 Given aural and visual examples of the percussion family, the student identifies the sound and correctly matches the sound with its picture.
	1.4.4.2 Identifies individual instruments of the string family	1.4.4.2 Given aural and visual examples of the violin, viola, cello and double bass, the student identifies the sound of each and correctly matches the sounds with the pictures.
	1.4.4.2.1 Identifies the violin aurally and visually	1.4.4.2.1 Given aural and visual examples of the violin, the student identifies the sound and correctly matches the sound with its picture.
	1.4.4.2.2 Identifies the viola aurally and visually	1.4.4.2.2 Given aural and visual examples of the viola, the student identifies the sound and correctly matches the sound with its picture.

LEARNING STEPS	
1.4.4.2.3 Identifies the cello aurally and visually	1.4.4.2.3 Given aural and visual examples of the cello, the student identifies the sound and correctly matches the sound with its picture.
1.4.4.2.4 Identifies the double bass aurally and visually	1.4.4.2.4 Given aural and visual examples of the double bass, the student identifies the sound and correctly matches the sound with its picture.
1.4.4.3 Identifies the individual instruments of the woodwind family	1.4.4.3 Given aural and visual examples of the piccolo, flute, oboe, clarinet, bassoon and contra-bassoon, the student identifies the sound of each and correctly matches the sounds with the pictures.
1.4.4.3.1 Identifies the piccolo aurally and visually	1.4.4.3.1 Given aural and visual examples of the piccolo, the student identifies the sound and correctly matches the sound with its picture.
1.4.4.3.2 Identifies the flute aurally and visually	1.4.4.3.2 Given aural and visual examples of the flute, the student identifies the sound and correctly matches the sound with its picture.
1.4.4.3.3 Identifies the oboe aurally and visually	1.4.4.3.3 Given aural and visual examples of the oboe, the student identifies the sound and correctly matches the sound with its picture.
1.4.4.3.4 Identifies the clarinet aurally and visually	1.4.4.3.4 Given aural and visual examples of the clarinet, the student identifies the sound and correctly matches the sound with its picture.

1.4

LEARNING STEPS	
1.4.4.3.5 Identifies the bassoon aurally and visually	1.4.4.3.5 Given aural and visual examples of the bassoon, the student identifies the sound and correctly matches the sound with its picture.
1.4.4.3.6 Identifies the contra-bassoon aurally and visually	1.4.4.3.6 Given aural and visual examples of the contra-bassoon, the student identifies the sound and correctly matches the sound with its picture.
1.4.4.4 Identifies the instruments of the percussion family	1.4.4.4 Given aural and visual examples of the piano, harpsichord, xylophone, chimes, orchestra bells, celesta, harp, timpani, bass drum , snare drum, gong, cymbals, triangle, tambourine, claves, maracas, castanets.
1.4.4.4.1 Identifies the piano, harpsichord, xylophone aurally and visually.	1.4.4.4.1 Given aural and visual examples of the piano, harpsichord and xylophone, the student identifies the sound of each and correctly matches each sound with its picture.
1.4.4.4.2 Identifies the chimes, orchestral bells, celesta and harp aurally and visually	1.4.4.4.2 Given aural and visual examples of the chimes, (tubular bells), orchestral bells (glockenspiel), celesta and harp, the student identifies the sound of each and correctly matches each sound with its picture.
1.4.4.4.3 Identifies the timpani, bass drum, snare drum and gong aurally and visually	1.4.4.4.3 Given aural and visual examples of the timpani, bass drum, snare drum, and gong, the student identifies the sound of each and correctly matches each sound with its picture.

1.4	LEARNING STEPS	
	1.4.4.4.4 Identifies the cymbals, triangle, tambourine, claves, maracas and castanets aurally and visually	1.4.4.4.4 Given aural and visual examples of the cymbals triange, tambourine, claves, maracas and castanets, the student identifies the sound of each and correctly matches each sound with its picture.
	1.4.5 Differentiates between the tone color of sounds produced by the use of electronic devices and the synthesizer aurally	1.4.5 Given aural examples of the synthesizer and examples demonstrating sounds produced by electronic devices, the student identifies the sounds as produced by the synthesizer or electronic devices.
	1.4.6 Identifies the elements of texture	1.4.6 Given aural and/or visual examples of monophony, homophony and polyphony,the student identifies the texture as a single melodic line, a single melody supported by an accompaniment (chords) or the combination of several melodies simultaneously.
	1.4.6.1 Identifies texture as monophonic	1.4.6.1 Given aural and/or visual examples of a single melodic line, the student identifies the example as monophony.

1.4	LEARNING STEPS	
	1.4.6.1.1 Aurally	1.4.6.1.1 Given aural examples of a single melodic line, the student identifies the texture as monophonic.
	1.4.6.1.2 Visually	1.4.6.1.2 Given visual examples of a single melodic line, the student identifies the texture as monophonic.
	1.4.6.2 Identifies texture as homophonic	1.4.6.2 Given aural and/or visual examples of a single melody supported by an accompaniment, the student identifies the example as homophony.
	1.4.6.2.1 Aurally	1.4.6.2.1 Given aural examples of a single melody supported by an accompaniment, the student identifies the texture as homophonic.
	1.4.6.2.2 Visually	1.4.6.2.2 Given visual examples of a single melody supported by an accompaniment, the student identifies the texture as homophonic.
	1.4.6.3 Identifies texture as polyphonic	1.4.6.3 Given aural and/or visual examples of two or more melodies sounded simultaneously, the student identifies the example as polyphony.
	1.4.6.3.1 Aurally	1.4.6.3.1 Given aural examples of two or more melodies sound simultaneously, the student identifies the texture as polyphonic.

1.4

LEARNING STEPS

1.4.6.3.2

Visually

1.4.6.3.2

Given visual examples of two or more melodies to be performed simultaneously, the student identifies the texture as polyphonic.

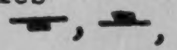
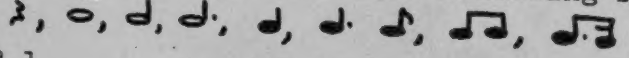
1.5

LEARNING STEPS	
1.5.1 Identifies the styles of early music (6th-16th century) and 20th century music.	1.5.1 Given a variety of aural examples of early music and 20th century music, the student identifies the examples as early music or 20th century music using the elements of rhythm, melody, harmony, texture and performance media **as the comparative elements.**
1.5.1.1 Using rhythm	1.5.1.1 Given aural examples of early music and 20th century music, the student identifies the example as early music or 20th century music using rhythm as the comparative element.
1.5.1.2 Using melody	1.5.1.2 Given aural examples of early music and 20th century music, the student identifies the examples as early music or 20th century music using melody as the comparative element.
1.5.1.3 Using harmony	1.5.1.3 Given aural examples of early music and 20th century music, the student identifies the example as early music or 20th century music using harmony as the comparative element.
1.5.1.4 Using texture	1.5.1.4 Given aural examples of early music and 20th century music, the student identifies the music as early music or 20th century music using texture as the comparative element.

1.5	LEARNING STEPS	
	1.5.1.5 Using performance media	1.5.1.5 Given aural examples of early music and 20th century music, the student identifies the music as early music or 20th century music using performance media as the comparative element.

2.1	LEARNING STEPS	
	2.1.1 Matches pulse and accent (meter) with body responses	2.1.1 Given aural and/or visual examples of familiar and unfamiliar songs the student matches the pulse and accent of the examples with a body response (clapping, tapping, snapping, etc.)
	2.1.1.1 Demonstrates pulse	2.1.1.1 Given aural and/or visual examples of familiar and unfamiliar songs, the student matches the pulse with a body response.
	2.1.1.1.1 Aurally	2.1.1.1.1 Given aural examples of familiar and unfamiliar songs, the student matches the pulse with a body response.
	2.1.1.1.2 Visually	2.1.1.1.2 Given visual examples of familiar and unfamiliar songs, the student matches the pulse with a body response.
	2.1.1.2 Demonstrates accent	2.1.1.2 Given visual and/or aural examples of familiar and unfamiliar songs, the student matches the accent with a body response.
	2.1.2 Matches aural melodic rhythms with body responses	2.1.2 Given aural examples of familiar songs, the student matches the melodic rhythm with a body response.

2.1

LEARNING STEPS	
2.1.3 Matches rhythmic notation with body responses	2.1.3 Given visual examples of familiar and unfamiliar rhythms exercises, the student matches the notation of the exercise with a body response (clapping, tapping, snapping, etc.) . Examples should be limited to the following symbols:  
2.1.3.1 Familiar rhythms	2.1.3.1 Given visual examples of familiar rhythm exercises, the student matches the notation of the exercise with a body response.
2.1.3.2 Unfamiliar rhythms	2.1.3.2 Given visual examples of unfamiliar rhythm exercises, the student matches the notation of the exercise with a body response.

2.2	LEARNING STEPS	
	2.2.1 Demonstrates good vocal technique	2.2.1 While singing, the student breaths correctly, demonstrates good breath control, has open mouth and uses clear diction.
	2.2.1.1 Breaths correctly	2.2.1.1 While singing, the student demonstrates good posture (back straight, chest high, shoulders quiet, **breathes from waist**).
	2.2.1.2 Demonstrates good breath control	2.2.1.2 While singing, the student sings short phrases without taking a breath.
	2.2.1.3 Demonstrates clear tone	2.2.1.3 While singing, the student sings without allowing excessive air to escape (breathy tone).
	2.2.1.4 Sings with open mouth	2.2.1.4 While singing, the student sings with open mouth in order to produce clear vowels.
	2.2.1.5 Demonstrates clear diction	2.2.1.5 While singing, the student demonstrates clear diction by beginning and ending words with crisp consonants and sustaining the tone on the pure vowel.
	2.2.2 Sings with small groups	2.2.2 Given the opportunity to sing many and varied song examples, the student sings with a small group the examples with a satisfactory degree of accuracy of pitch and rhythm.

LEARNING STEPS	
2.2.2.1 Sings harmony	2.2.2.1 Given the opportunity to sing many rounds, the student sings the rounds with a small group with a satisfactory degree of accuracy.
2.2.3 Sings simple melodies from notation	2.2.3 Given the opportunity and many visual examples of short familiar and unfamiliar melodies, the student performs the examples with a satisfactory degree of accuracy. (Melodies should be limited to the first five tones of a major scale and simple even rhythmic patterns.)
2.2.3.1 Familiar melodies	2.2.3.1 Given many examples of short, simple melodies on which to practice, the student sings these melodies from notation.
2.2.3.2 Unfamiliar melodies	2.2.3.2 Given many examples of short, simple unfamiliar melodies, the student sings the example from notation.

2.3

LEARNING STEPS			
2.3.1	Writes original rhythmic accompaniments	2.3.1	Given a variety of examples of familiar songs, the student writes original rhythmic accompaniments of two or more' measures to accompany familiar songs. (Song examples should be limited to the following meter signatures: $\frac{2}{4}, \frac{3}{4}, \frac{4}{4},$ C). The student performs the accompaniments on a percussion instrument of his choice.
2.3.1.1	Writes two measures original ostinatos	2.3.1.1	Given a variety of examples of familiar songs, the student writes two measures original ostinatos for the examples. The student performs the ostinato on a percussion instrument of his choice.
2.3.1.2	Writes original rhythmic accompaniments	2.3.1.2	Given a variety of examples of familiar songs, the student writes original rhythmic accompaniments (no less than four measures) for the examples. The student performs the accompaniment on a percussion instrument of his choice.
2.3.2	Writes original melodies	2.3.2	The student writes original melodic ostinatos (no less than four measures) for familiar songs and writes original melodies of no more than eight measures.
2.3.2.1	Writes original melodic ostinatos	2.3.2.1	Given many opportunities, the student will write original melodic ostinatos of no more than four measures for familiar songs. He may play his ostinato on a melody instrument or sing it on a neutral syllable.

2.3	LEARNING STEPS	
	2.3.2.2 Writes original melodies	2.3.2.2 The student will write original melodies in the Key of C of no more than eight measures. He may play his melody on a melody instrument.

2.4	LEARNING STEPS	
	2.4.1 Performs rhythm from notation	2.4.1 Given a variety of examples, the student performs rhythm examples from notation on percussion instruments.

2.5

LEARNING STEPS	
2.5.1 Identifies devices used in music to achieve unity and contrast	2.5.1 Given aural examples demonstrating devices used to achieve unity and contrast, the student identifies as expressive characteristics, melodic patterns, rhythmic patterns and instrumentation.
2.5.1.1 Identifies devices used for contrast	2.5.1.1 Given aural examples containing a number of obvious contrasts in expressive characteristics, the student identifies the expressive characteristic as dynamics or tempo.
2.5.1.1.1 Dynamics	2.5.1.1.1 Given aural examples containing a number of obvious contrasts in dynamics, the student identifies dynamics as the expressive characteristic containing the most contrast.
2.5.1.1.2 Tempo	2.5.1.1.2 Given aural examples containing a number of obvious changes in tempo, the student identifies tempo as the expressive characteristic containing the most contrast.
2.5.1.2 Identifies devices used for unity	2.5.1.2 Given aural examples containing obvious unifying devices, the student identifies the devices as melodic patterns, rhythmic patterns or instrumentation.
2.5.1.2.1 Melodic patterns	2.5.1.2.1 Given aural examples containing obvious repeated melodic patterns, the student identifies the unifier as melodic patterns.

2.5	LEARNING STEPS	
	2.5.1.2.2 Rhythmic Patterns	2.5.1.2.2 Given aural examples containing obvious repeated rhythmic patterns,the student identifies the unifier as rhythmic patterns.
	2.5.1.2.3 Instrumentation	2.5.1.2.3 Given aural examples obviously using instrumentation as a unifier, the student identifies instrumentation as the unifier.
	2.5.2 Identifies performance medium	2.5.2 Given a variety of aural examples of performance media (symphony orchestra, instrumental ensemble, solo instruments, synthesizer, mixed chorus, male chorus, solo voice, rock groups or country-western),the student identifies the performance medium.

APPENDIX E

JUNIOR HIGHSCHOOL GENERAL MUSIC

LEARNING PATH

	LEARNING STEPS	
1.1	1.1.1 Identifies melodic direction	1.1.1 Given a variety of aural and/or visual melodic examples, the student identifies the melodic contour as up, down or up and down.
	1.1.1.1 Identifies melodic contour as up or down	1.1.1.1 Given aural and/or visual melodic examples moving in one direction, the student identifies the melodic contour as up or down.
	1.1.1.1.2 Aurally	1.1.1.1.2 Given aural melodic examples moving in one direction, the student identifies the melodic contour as up or down.
	1.1.1.1.3 Visually	1.1.1.1.3 Given visual melodic examples moving in one direction, the student identifies the melodic contour as up or down.
	1.1.1.2 Identifies melodic contour as up and down.	1.1.1.2 Given aural and/or visual melodic examples ihich move up and down, the student identifies the melodic contour as up and down.
	1.1.1.2.1 Aurally	1.1.1.2.1 Given aural melodic examples which move up and down, the student identifies the melodic contour as up and down.
	1.1.1.2.2 Visually	1.1.1.2.2 Given visual melodic examples which move up and down, the student identifies the melodic contour as up and down.
	1.1.2 Identifies melodic movement	1.1.2 Given a variety of aural and/or visual melodic examples, the student identifies the melodic movement as steps, repeated pitches, skips and leaps.
	1.1.2.1 Identifies melodic movement as steps	1.1.2.1 Given aural and/or visual melodic examples, the student identifies the melodies that move predominantly by step.

	LEARNING STEPS	
1.1	1.1.2.1.1 Aurally	1.1.2.1.1 Given aural examples of melodies which move predominantly by steps, the student identifies the melody as moving by steps.
	1.1.2.1.2 Visually	1.1.2.1.2 Given visual examples of melodies which move predominantly by steps, the student identifies the melody as moving by steps.
	1.1.2.2 Identifies repeated pitches within a melody	1.1.2.2 Given aural and/or visual examples of melodies ihich contain repeated pitches, the student identifies the melody as containing repeated pitches.
	1.1.2.2.1 Aurally	1.1.2.2.1 Given aural examples of melodies containing repeated pitches, the student identifies the repeated pitches.
	1.1.2.2.2 Visually	1.1.2.2.2 Given visual examples of melodies containing repeated pitches, the student identifies the repeated pitches.
	1.1.2.3 Identifies skips within a melody	1.1.2.3 Given aural and/or visual melodic examples containing skips, the student identifies the skips.
	1.1.2.3.1 Aurally	1.1.2.3.1 Given aural melodic examples containing two or more skips, the student identifies skips.
	1.1.2.3.2 Visually	1.1.2.3.2 Given visual melodic examples containing two or more skips, the student identifies the skips.
	1.1.3 Identifies diatonic scale as a succession of 8 step-wise tones	1.1.3 Given visual examples the student identifies the diatonic scale.

	LEARNING STEPS	
1.1	1.1.4 Differentiates between melody and harmony	1.1.4 Given a variety of aural and visual examples of melody and harmony, the student identifies the melody and the harmonic examples as harmony.
	1.1.4.1 Identifies melody	1.1.4.1 Given aural and/or visual examples of melody, the student identifies the melodic examples as melody.
	1.1.4.1.1 Aurally	1.1.4.1.1 Given aural examples of melody, the student identifies the melodic examples as melody.
	1.1.4.1.2 Visually	1.1.4.1.2 Given visual examples of melody, the student identifies the melodic examples as melody.
	1.1.4.2 Identifies harmony	1.1.4.2 Given aural and/or visual examples of harmony, the student identifies the harmonic examples as harmony.
	1.1.4.2.1 Aurally	1.1.4.2.1 Given aural examples of harmony, the student identifies the harmonic examples as harmony.
	1.1.4.2.2 Visually	1.1.4.2.2 Given visual examples of harmony, the student identifies the harmonic examples as harmony.

	LEARNING STEPS	
1.1	1.1.5 'Identifies the elements of texture	1.1.5 Given aural and/or visual examples of monophony, homophony, and polyphony, the student identifies the texture as a single melodic line, a single melody supported by an accompaniment (chords) or the combination of several melodies simultaneously.
	1.1.5.1 Identifies texture as monophonic	1.1.5.1 Given aural and/or visual examples of a single melodic line, the student identifies the example as monophony.
	1.1.5.1.1 Aurally	1.1.5.1.1 Given aural examples of a single melodic line, the student identifies the texture as monophonic.
	1.1.5.1.2 Visually	1.1.5.1.2 Given visual examples of a single melodic line, the student identifies the texture as monophonic.
	1.1.5.2 Identifies texture as homophonic	1.1.5.2 Given aural and/or visual examples of a single melody supported by an accompaniment, the student identifies the example as homophony.
	1.1.5.2.1 Aurally	1.1.5.2.1 Given aural examples of a single melody supported by an accompaniment, the student identifies the texture as homophonic.

	LEARNING STEPS	
1.1	1.1.5.2.2 Visually	1.1.5.2.2 Given visual examples of a single melody supported by an accompaniment, the student identifies the texture as homophonic.
	1.1.5.3 Identifies texture as polyphonic	1.1.5.3 Given aural and/or visual examples of two or more melodies sounded simultaneously, the student identifies the example as polyphony.
	1.1.5.3.1 Aurally	1.1.5.3.1 Given aural examples of two or more melodies sounded simultaneously, the student identifies the texture as polyphonic.
	1.1.5.3.2 Visually	1.1.5.3.2 Given visual examples of two or more melodies to be performed simultaneously, the student identifies the texture as polyphonic.

	LEARNING STEPS	
1.1	1.1.6 Differentiates between major and minor	1.1.6 Given a variety of aural examples of melodies written in major keys and minor keys, the student differentiates between the melodies in major and the melodies in minor.
	1.1.6.1 Identifies major melodies through hearing	1.1.6.1 Given aural examples of melodies in major, the student identifies the melodic examples as major.
	1.1.6.2 Identifies minor melodies through hearing	1.1.6.2 Given aural examples of melodies in minor, the student identifies the melodic examples as minor.
	1.1.6.3 Identifies major harmonies	1.1.6.3 Given aural examples of single major chords or groups of major chords, the student identifies the examples as major.
	1.1.6.3.1 Identifies single major chords through hearing	1.1.6.3.1 Given aural examples of single major chords, the student will identify the chord as major.
	1.1.6.3.2 Identifies groups of major chords through hearing	1.1.6.3.2 Given aural examples of groups of major chords, the student identifies the chords as major.

	LEARNING STEPS	
1.1	1.1.6.4 Identifies minor harmonies	1.1.6.4 Given aural examples of single minor chords or groups of minor chords, the student identifies the chords as minor.
	1.1.6.4.1 Identifies single minor chords through hearing	1.1.6.4.1 Given aural examples of single minor chords, the student identifies the chord as minor.
	1.1.6.4.2 Identifies groups of minor chords through hearing	1.1.6.4.2 Given aural examples of groups of minor chords, the student identifies the chords as minor.
	1.1.6.4.3 Identifies major and minor chords through hearing	1.1.6.4.3 Given examples containing major and minor chords, the student identifies each chord correctly.
	1.1.6.5 Identifies compositions as being major or minor through hearing	1.1.6.5 Given aural examples of compositions in major or minor, the student correctly identifies the compositions as being major or minor.
	1.1.7 Differentiate between consonant and dissonant harmonies.	1.1.7 Given aural examples of consonant and dissonant harmonies, the student will differentiate between the consonant and dissonant examples.
	1.1.7.1 Identifies consonant harmonies	1.1.7.1 Given aural examples the student will identify the consonant harmonies.
	1.1.7.2 Identifies dissonant harmonies	1.1.7.2 Given aural examples the student will identify the consonant harmonies.
	1.1.8 Identify and define basic music symbols associated with pitch	1.1.8 Given a choice of terms the learner will choose the correct term to identify and define basic music symbols associated with pitch.

I.P.O.	LEARNING STEPS	C.Q.
1.2	1.2.1 Identifies pulse in music	1.2.1 Given a variety of aural and/or visual musical examples, the student will identify the pulse.
	1.2.1.1 Aurally	1.2.1.1 Given aural examples, the student identifies the steady pulse with a body response (clapping, tapping, etc.)
	1.2.1.2 Visually	1.2.1.2 Given a variety of visual examples, the student will identify the pulse by marking a stroke (/) or strokes under each symbol of duration (notes and rests).
	1.2.2 Identifies two-beat meter, three-beat meter and four-beat meter	1.2.2 Given a variety of aural and/or visual examples of two-beat meter, three-beat and four-beat meter, the student identifies the meter as being in two, three and four.
	1.2.2.1 Identifies two-beat meter as having one accented beat and one unaccented beat	1.2.2.1 Given aural and visual examples of two-beat meter, the student identifies the examples as being two-beat meter with the accent on the first beat.
	1.2.2.1.1 Aurally	1.2.2.1.1 Given aural examples of two-beat meter, the student identifies the example as two-beat meter with the accent on the first beat and demonstrate the accented beat and the unaccented beat with a body response.
	1.2.2.1.2 Visually	1.2.2.1.2 Given visual examples of two-beat meter ($\begin{smallmatrix}2\\4\end{smallmatrix}$), the student will identify the examples as two-beat meter by marking the accented beat with the appropriate symbol (>). and the unaccented beat with a stroke (/).
	1.2.2.2 Identifies three-beat meter as having one accented beat and two unaccented beats	1.2.2.2 Given aural and visual examples of three-beat meter, the student identifies the example as being three beat-meter with the accent on the first beat.

I.P.O.	LEARNING STEPS	C.Q.
1.2	1.2.2.2.1 Aurally	1.2.2.2.1 Given aural examples of three-beat meter, the student identifies the example as three-beat meter with the accent on the first beat and demonstrate the accented beat and unaccented beats with a body response.
	1.2.2.2.2 Visually	1.2.2.2.2 Given visual examples of three-beat meter ($\genfrac{}{}{0pt}{}{3}{4}$), the student will identify the example as three-beat meter by marking the accented beat with the appropriate symbol (>) and the unaccented beats with strokes (/).
	1.2.2.3 Identifiies four-beat meter as having one accented beat and three unaccented beats	1.2.2.3 Given aural and visual examples of four-beat meter, the student identifies the example as four-beat meter with the accent on the first beat.
	1.2.2.3.1 Aurally	1.2.2.3.1 Given aural examples of four-beat meter, the student will identify the example as four-beat meter with the accent on the first beat and demonstrate the accented beat and unaccented beats with a body response.
	1.2.2.3.2 Visually	1.2.2.3.2 Given visual examples of four-beat meter ($\genfrac{}{}{0pt}{}{4}{4}$, C), the student will identify the example as four-beat meter by marking the accented beat with the appropriate symbol (>) and the unaccented beats with strokes (/).
	1.2.3 Identifies meter by the use of meter signatures ($\genfrac{}{}{0pt}{}{2}{4}$, $\genfrac{}{}{0pt}{}{3}{4}$, $\genfrac{}{}{0pt}{}{4}{4}$, C)	1.2.3 Given a variety of visual examples with unmarked meter in $\genfrac{}{}{0pt}{}{2}{4}$, $\genfrac{}{}{0pt}{}{3}{4}$, $\genfrac{}{}{0pt}{}{4}{4}$, the student identifies the meter by writing on the staff the correct meter signature.
	1.2.3.1 Identifies two-beat meter with correct meter signature	1.2.3.1 Given visual examples in $\genfrac{}{}{0pt}{}{2}{4}$, the student identifies the meter by writing on the staff the correct meter signature.
	1.2.3.2 Identifies three-beat meter with correct meter signature	1.2.3.2 Given visual examples in $\genfrac{}{}{0pt}{}{3}{4}$, the student identifies the meter by writing on the staff the correct signature.

I.P.O.	LEARNING STEPS	C.Q.
1.2	1.2.3.3 Identifies four-beat meter with correct meter signature	1.2.3.3 Given visual examples in $\frac{4}{4}$, C, the student identifies the meter by writing on the staff the correct meter signature.
	1.2.4 Identifies qualities of tempo	1.2.4 Given aural and visual examples of presto, allegro, andante, largo, accelerando, and ritardando the student will identify the qualities of tempo.
	1.2.5 Identify 2 to 1 relationship of notes & rests	1.2.5 Given visual example the student will identify the 2 to 1 relationship of notes & rests.
	1.2.6 Identify the function of the dot	1.2.6 Given visual examples the student will identify the function of the dot in staccato & dotted rhythms.
	1.2.7 Identify 6/8, C and ¢ visually	1.2.7 Given visual examples the student will identify 6/8, C and ¢.
	1.2.8 Differentiates between even, uneven and syncopatedrhythmic patterns	1.2.8 Given aural and /or visual examples containing even, uneven, and syncopated rhythmic patterns, the student identifies the patterns as even, uneven or syncopated.
	1.2.8.1 identifies even rhythmic patterns	1.2.8.1 Given short aural and visual examples of even rhythmic patterns, the student identifies the patterns as even.
	1.2.8.1.1 Aurally	1.2.8.1.1 Given short aural examples containing even rhythmic patterns, the student identifies the patterns as even.
	1.2.8.1.2 Visually	1.2.8.1.2 Given short visual examples containing even rhythmic patterns, the student identifies the rhythmic patterns as even.
	1.2.8.2 Identifies uneven rhythmic patterns	1.2.8.2 Given short aural and visual examples of uneven rhythmic patterns, the student identifies the patterns as uneven.
	1.2.8.2.1 Aurally	1.2.8.2.1 Given short aural examples of uneven rhythmic patterns, the student i[illegible]tifies the patterns as uneven.

I.P.O.	LEARNING STEPS	C.Q.
	1.2.8.2.2 Visually	1.2.8.2.2 Given short visual examples of uneven rhythmic patterns, the student identifies the patterns as uneven.
	1.2.9.3 Identifies syncopation	1.2.9.3 Given a variety of aural and/or visual examples containing displaced accents, recognizes the rhythmic pattern as syncopation.
	1.2.9.3.1 Aurally	1.2.9.3.1 Given short aural examples where the accent occurs other than the normally accented beat of a measure, the student identifies the rhythmic pattern as syncopation.
	1.2.9.3.2 Visually	1.2.9.3.2 Given short visual examples of syncopation, the student identifies where syncopation occurs.
	1.2.10 Identifies and defines basic music symbols associated with duration.	1.2.10 Given visual examples the student will identify notes, rests, measure, bar line, staccato, fermata, tempo, tied note, slur legato.

LEARNING STEPS	
1.3.1 Identifies phrases (4 measures) as being alike, contrasting or similar.	1.3.1 Given a variety of aural and/or visual examples of like contrasting and similar phrases, the student identifies the relationship of phrases to each other as being alike, contrasting, or similar by using letters of the alphabet.
1.3.1.1 Identifies phrases as being alike or contrasting	1.3.1.1 Given aural and/or visual examples of like or contrasting phrases, the student identifies the phrases as being alike or contrasting by using letters of the alphabet.
1.3.1.1.1 Aurally	1.3.1.1.1 Given aural examples of like or contrasting phrases, the student identifies the phrases as being alike or contrasting.
1.3.1.1.2 Visually	1.3.1.1.2 Given visual examples of like or contrasting phrases, the student identifies the phrases as being alike or contrasting by using letters of the alphabet.
1.3.1.2 Identifies phrases as being alike or similar	1.3.1.2 Given aural and/or visual examples of like or similar phrases, the student identifies the phrases as being alike or similar by using letters of the alphabet.
1.3.1.2.1 Aurally	1.3.1.2.1 Given aural examples of like and similar phrases, the student identifies the phrases as being alike or similar.
1.3.1.2.2 Visually	1.3.1.2.2 Given visual examples of like or similar phrases, the student identifies the phrases as being alike or similar by using letters of the alphabet.

LEARNING STEPS	
1.3.2 Identifies sections as being alike, contrasting or similar	1.3.2 Given a variety aural and/or visual examples of like, contrasting and similar sections, the student identifies the relationship of sections to each other as being like, contrasting or similar by using letters of the alphabet.
1.3.2.1 Identifies sections as being alike or contrasting	1.3.2.1 Given aural and/or visual examples of like and contrasting sections, the student identifies the sections as being alike or contrasting by using letters of the alphabet.
1.3.2.1.1 Aurally	1.3.2.1.1 Given aural examples of like and contrasting sections, the student identifies the sections as being alike or contrasting.
1.3.2.1.2 Visually	1.3.2.1.2 Given visual examples of like and contrasting sections, the student identifies the sections as being alike or contrasting by using the letters of the alphabet.
1.3.2.2 Identifies sections as being alike or similar	1.3.2.2 Given aural and/or visual examples of like and similar sections, the student identifies the sections as being alike or similar by using letters of the alphabet.
1.3.2.2.1 Aurally	1.3.2.2.1 Given aural examples of like and similar sections, the student identifies the sections as being like or similar.
1.3.2.2.2 Visually	1.3.2.2.2 Given visual examples of like and similar sections, the student identifies the sections as being like or similar by using letters of the alphabet.

LEARNING STEPS	
1.3.3 Identifies devices used in music to achieve unity and contrast	1.3.3 Given aural examples demonstrating devices used to achieve unity and contrast, the student identifies as expressive characteristics, melodic patterns, rhythmic patterns and instrumentation.
1.3.3.1 Identifies devices used for contrast	1.3.3.1 Given aural examples containing a number of obvious contrasts in expressive characteristics, the student identifies the expressive characteristics as dynamics or tempo.
1.3.3.1.1 Dynamics	1.3.3.1.1 Given aural examples containing a number of obvious contrasts in dynamics, the student identifies dynamics as the expressive characteristic containing the most contrast.
1.3.3.1.2 Tempo	1.3.3.1.2 Given aural examples containing a number of obvious changes in tempo, the student identifies tempo as the expressive characteristic containing the most contrast.
1.3.3.2 Identifies devices used for unity	1.3.3.2 Given aural examples containing obvious unifying devices, the student identifies the devices as melodic patterns, rhythmic patterns or instrumentation.
1.3.3.2.1 Melodic patterns	1.3.3.2.1 Given aural examples containing obvious repeated melodic patterns, the student identifies the unifier as melodic patterns.

LEARNING STEPS	
1.3.3.2.2 Rhythmic patterns	133.3.2.2 Given aural examples containing obvious repeated rhythmic patterns, the student identifies the unifier as rhythmic patterns.
1.3.3.2.3 Instrumentation	1.3.3.2.3 Given aural examples obviously using instrumentation as a unifier, the student identifies instrumentation as the unifier.
1.3.4 Identifies basic forms of binary, ternary, rondo, theme and variations	1.3.4 Given a variety of aural and/or visual examples of two-part song form, three-part song form, rondo, theme and variations, the student identifies the examples as being binary, ternary, rondo, or theme and variations.
1.3.4.1 Identifies binary and ternary forms	1.3.4.1 Given aural and/or visual examples of two-part and three-part song forms, the student identifies the examples as binary or ternary.
1.3.4.1.1 Aurally	1.3.4.1.1 Given aural examples of two-part and three-part song forms, the student identifies the examples as binary or ternary.
1.3.4.1.2 Visually	1.3.4.1.2 Given visual examples of two-part and three-part song forms, the student identifies the examples as binary or ternary using the letters of the alphabet.
1.3.4.2 Identifies rondo	1.3.4.2 Given aural examples, the student identifies the examples as a rondo.

LEARNING STEPS	
1.3.4.3 Identifies theme and variations	1.3.4.3 Given aural examples of variations on a given theme, the student identifies the form as theme and variations.
1.3.5 Identifies basic music symbols associated with structure	1.3.5 Given visual examples, the student will identify and define basic music symbols associated with pitch.

IPO	LEARNING STEPS	C. Q.
1.4	1.4.1 Identifies vocal music both children and adult voices	1.4.1 Given aural examples of vocal music the student differentiates between children and adult voices.
	1.4.1.1 Identifies children's voices singing	1.4.1.1 Given aural examples the student will identify the children's voices singing.
	1.4.1.2 Identifies adult voices singing	1.4.1.2 Given aural examples the student will identify the adult voices singing.
	1.4.2 Identify adult voice classification	1.4.2 Given aural and visual examples the student will identify adult voice classification.
	1.4.2.1 Visually	1.4.2.1 Given terms and definitions the student will identify adult voice classifications.
	1.4.2.2 Aurally	1.4.2.2 Given visual examples the student will identify adult voice classifications.
	1.4.3 Identifies instrumental families and individual instruments of each family of the symphonic orchestra	1.4.3 Given aural and/or visual examples of instrumental families and individual instruments of each family of the symphonic orchestra, the student correctly identifies the family of instruments and

cont'd

IPO	LEARNING STEPS	C. Q.
1.4		1.4.3 cont'd Individual instruments of each family of the symphonic orchestra by correctly matching the sounds with the pictures.
	1.4.3.1 Identifies the string, woodwind, brass and percussion families	1.4.3.1 Given aural and visual examples of the string, woodwind, brass and percussion families of the symphony orchestra, the student identifies the sounds and correctly matches the sounds with the pictures.
	1.4.3.1.1 Identifies the string family, aurally and visually	1.4.3.1.1 Given aural and visual examples of the string family, the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.1.2 Identifies the woodwind family, aurally and visually	1.4.3.1.2 Given aural and visual examples of the woodwind family, the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.1.3 Identifies the brass family aurally and visually	1.4.3.1.3 Given aural and visual examples of the brass family, the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.1.4 Identifies the percussion family aurally and visually	1.4.3.1.4 Given aural and visual examples of the percussion family, the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.2 Identifies individual instruments of the string family	1.4.3.2 Given aural and visual examples of the violin, viola, cello, double bass, and

cont'd

IPO	LEARNING STEPS	C. Q.
1.4		1.4.3.2 cont'd harp, the student identifies the sound of each and correctly matches the sounds with the pictures.
	1.4.3.2.1 Identifies the violin aurally and visually	1.4.3.2.1 Given aural and visual examples of the violin, the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.2.2 Identifies the viola aurally and visually	1.4.3.2.2 Given aural and visual examples of the viola, the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.2.3 Identifies the cello aurally and visually	1.4.3.2.3 Given aural and visual examples of the cello, the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.2.4 Identifies the double bass aurally and visually	1.4.3.2.4 Given aural and visual examples of the double bass, the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.2.5 Identifies the harp aurally and visually	1.4.3.2.5 Given aural and visual examples of the harp, the student identifies the sound and correctly matches the sound with its picture.

IPO	LEARNING STEPS	C. Q.
1.4	1.4.3.3 Identifies the individual instruments of the woodwind family	1.4.3.3 Given aural and visual examples of the piccolo, flute, clarinet, bass clarinet, saxophone, oboe, English horn, bassoon, and contra-bassoon, the student identifies the sound of each and correctly matches the sounds with the pictures.
	1.4.3.3.1 Identifies the piccolo aurally and visually	1.4.3.3.1 Given aural and visual examples of the piccolo, the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.3.2 Identifies the flute aurally and visually	1.4.3.3.2 Given aural and visual examples of the flute, the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.3.3 Identifies the clarinet aurally and visually	1.4.3.3.3 Given aural and visual examples of the clarinet, the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.3.4 Identifies the bass clarinet aurally and visually	1.4.3.3.4 Given aural and visual examples of the bass clarinet, the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.3.5 Identifies the saxophone aurally and visually	1.4.3.3.5 Given aural and visual examples of the saxophone, the student identifies the sound and correctly matches the sound with its picture.

IPO	LEARNING STEPS	C. Q.
1.4	1.4.3.3.6 Identifies the oboe aurally and visually	1.4.3.3.6 Given aural and visual examples of the oboe, the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.3.7 Identifies the English horn aurally and visually	1.4.3.3.7 Given aural and visual examples of the English horn the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.3.8 Identifies the bassoon aurally and visually	1.4.3.3.8 Given aural and visual examples of the bassoon, the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.3.9 Identifies the contra-bassoon aurally and visually	1.4.3.3.9 Given aural and visual examples of the contra-bassoon, the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.4 Identifies the individual instruments of the brass family	1.4.3.4 Given aural and visual examples of the trumpet, French horn, trombone, baritone, sousaphone, and tuba the student identifies the sound of each and correctly matches the sounds with the pictures.
	1.4.3.4.1 Identifies the trumpet aurally and visually	1.4.3.4.1 Given aural and visual examples of the trumpet, the student identifies the sound and correctly matches the sound with its picture.

IPO	LEARNING STEPS	C. Q.
1.4	1.4.3.4.2 Identifies the French horn aurally and visually	1.4.3.4.2 Given aural and visual examples of the French horn, the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.4.3 Identifies the trombone aurally and visually	1.4.3.4.3 Given aural and visual examples of the trombone, the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.4.4 Identifies the baritone visually	1.4.3.4.4 Given visual example the student identifies the baritone.
	1.4.3.4.5 Identifies the sousaphone visually	1.4.3.4.5 Given visual example the student identifies the sousaphone.
	1.4.3.4.6 Identifies the tuba aurally and visually	1.4.3.4.6 Given aural and visual examples of the tuba, the student identifies the sound and correctly matches the sound with its picture.
	1.4.3.5 Identifies the instruments of the percussion family	1.4.3.5 Given aural and visual examples of the xylophone, chimes, orchestra bells, celesta, timpani, bass drum, snare drum, gong, cymbals, triangle, tambourine, claves, maracas, the student identifies the sound of each and correctly matches the sounds with the pictures.

IPO	LEARNING STEPS	C. Q.
1.4	1.4.3.5.1 Identifies the chimes, orchestral bells, celesta and xylophone aurally and visually	1.4.3.5.1 Given aural and visual examples of the chimes, (tubular bells), orchestral bells (glockenspiel), celesta and xylophone, the student identifies the sound of each and correctly matches each sound with its picture.
	1.4.3.5.2 Identifies the timpani, bass drum, snare drum and gong aurally and visually	1.4.3.5.2 Given aural and visual examples of the timpani, bass drum, snare drum, and gong, the student identifies the sound of each and correctly matches each sound with its picture.
	1.4.3.5.3 Identifies the cymbals, triangle, tambourine, claves, maracas and castanets aurally and visually	1.4.3.5.3 Given aural and visual examples of the cymbals, triangle, tambourine, claves, maracas and castanets, the student identifies the sound of each and correctly matches each sound with its picture.
	1.4.4 Identifies the piano, harpsichord, and organ aurally and visually	1.4.4 Given aural and visual examples of the piano, harpsichord and organ, the student identifies the sound of each and correctly matches each sound with its picture.
	1.4.5 Identifies the guitar, banjo, autoharp and ukelele aurally and visually	1.4.5 Given aural and visual examples of the guitar, banjo, autoharp and ukelele the student identifies the sound of each and correctly matches each sound with its picture.

IPO	LEARNING STEPS	C. Q.
1.4	1.4.6 Differentiates between the tone color of sounds produced by the use of electronic devices and the synthesizer aurally	1.4.6 Given aural examples of the synthesizer and examples demonstrating sounds produced by electronic devices, the student identifies the sounds as produced by the synthesizer or electronic devices.
	1.4.7 Identifies performing groups aurally	1.4.7 Given aural examples of symphony orchestra, brass ensemble, woodwind, quintet, marching band, string quartet, jazz/rock ensemble, mixed chorus, male chorus, girls chorus and vocal ensemble the student will identify the performing group.

LEARNING STEPS	
2.1.1 Matches pulse and accent (meter) with body responses	2.1.1 Given aural and/or visual examples of familiar and unfamiliar songs the students matches the pulse and accent of the examples with a body response (clapping, tapping, snapping, etc.)
2.1.1.1 Demonstrates pulse	2.1.1.1 Given aural and/or visual examples of familiar and unfamiliar songs, the student matches the pulse with a body response.
2.1.1.1.1 Aurally	2.1.1.1.1 Given aural examples of familiar and unfamiliar songs, the student matches the pulse with a body response.
2.1.1.1.2 Visually	2.1.1.1.2 Given visual examples of familiar and unfamiliar songs, the student matches the pulse with a body response.
2.1.1.2 Demonstrates accent	2.1.1.2 Given visual and/or aural examples of familiar and unfamiliar songs, the student matches the accent with a body response.
2.1.2 Matches aural melodic rhythms with body responses	2.1.2 Given aural examples of familiar songs, the student matches the melodic rhythm with a body response.

LEARNING STEPS	
2.1.3	2.1.3
Matches rhythmic notation with body responses	Given visual examples of familiar and unfamiliar rhythms exercises, the student matches the notation of the exercise with a body response (clapping, tapping, snapping, etc.). Examples should be limited to the following symbols: 𝄻, 𝄼, 𝄽, 𝅝, 𝅗𝅥, 𝅗𝅥., ♩, ♩., ♪, ♫, ♬.
2.1.3.1	2.1.3.1
Familiar rhythms	Given visual examples of familiar rhythm exercises, the student matches the notation of the exercise with a body response.
2.1.3.2	2.1.3.2
Unfamiliar rhythms	Given visual examples of unfamiliar rhythm exercises, the student matches the notation of the exercise with a body response.
2.1.4	2.1.4
Performs rhythm from notation	Given a variety of examples, the student performs rhythm examples from notation on percussion instruments or by clapping.
2.1.5	2.1.5
Performs rhythm to a familiar song observing dynamic markings.	Given a familiar song, the student performs the rhythm on percussion instruments or claps observing the dynamic markings.

LEARNING STEPS	
2.2.1 Demonstrates good vocal techniques	2.2.1 While singing, the student breathes correctly, demonstrates good breath control, has open mouth and uses clear diction.
2.2.1.1 Breathes correctly	2.2.1.1 While singing, the student demonstrates good posture (back straight, chest high, shoulders quiet, breathes from waist).
2.2.1.2 Demonstrates good breath control	2.2.1.2 While singing, the student sings short phases without taking a breath.
2.2.1.3 Demonstrates clear tone	2.2.1.3 While singing, the student sings without allowing excessive air to escape (breathy tone).
2.2.1.4 Sings with open mouth	2.2.1.4 While singing, the student sings with open mouth in order to produce clear vowels.
2.2.1.5 Demonstrates clear diction	2.2.1.5 While singing, the student demonstrates clear diction by beginning and ending words with crisp consonants and sustaining the tone on the pure vowel.
2.2.2 Sings with small groups	2.2.2 Given the opportunity to sing many and varied song examples, the student sings with a small group the examples with a satisfactory degree of accuracy of pitch and rhythm.

LEARNING STEPS	
2.2.2.1 Sings harmony	2.2.2.1 Given the opportunity to sing many rounds, the student sings the rounds with a small group with a satisfactory degree of accuracy.
2.2.3 Sings simple melodies from notation	2.2.3 Given the opportunity and many visual examples of short familiar and unfamiliar melodies, the student performs the examples with a satisfactory degree of accuracy. (Melodies should be limited to the first five tones of a major scale and simple even rhythmic patterns.)
2.2.3.1 Familiar melodies	2.2.3.1 Given many examples of short, simple melodies on which to practice, the student sings these melodies from notation.
2.2.3.2 Unfamiliar melodies	2.2.3.2 Given many examples of short, simple unfamiliar melodies, the student sings the example from notation.
2.2.4 Play a simple melody from notation on a melodic instrument	2.2.4 Given visual examples, the student will perform a simple melody on a melodic instrument.

LEARNING STEPS	
2.3.1 Creates original rhythmic accompaniments	2.3.1 Given a variety of examples of familiar songs, the student creates original rhythmic accompaniments of two or more measures to accompany familiar songs. (Song examples should be limited to the following meter signatures: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C). The student performs the accompaniments on a percussion instrument of his choice.
2.3.1.1 Creates two measures original ostinatos	2.3.1.1 Given a variety of examples of familiar songs, the student creates two measures original ostinatos for the examples. The student performs the ostinato on a percussion instrument of his choice.
2.3.1.2 Creates original rhythmic accompaniments	2.3.1.2 Given a variety of examples of familiar songs, the student creates original accompaniments (no less than four measures) for the examples. The student performs the accompaniment on a percussion instrument of his choice.
2.3.2 Writes original melodies	2.3.2 The student writes original melodic ostinatos (no less than four measures) for familiar songs and writes original melodies of no more than eight measures.
2.3.2.1 Writes original melodic ostinatos	2.3.2.1 Given many opportunities, the student will write original melodic ostinatos of no more than four measures for familiar songs. He may play his ostinato on a melody instrument or sing it on a neutral syllable.

LEARNING STEPS	
2.3.2.2 Writes original melodies	2.3.2.2 The student will write original melodies in the Key of C of no more than eight measures. He may play his melody on a melody instrument.

I.P.O.	LEARNING STEPS		C.Q.	
3.1	3.1.1	Identify contemporary types of music used in concerts and entertainments.	3.1.1	Given a list of descriptions of 4 kinds of contemporary music used in concerts & entertainments and 4 aural examples, the student will identify each by marking the correct type on a multiple choice test.
	3.1.1.1	Identify pop music.	3.1.1.1	Given an aural example of "pop" music the student will identify & describe the style.
	3.1.1.2	Identify Rock.	3.1.1.2	Given an aural example of "Rock" music the student will identify and describe the style.
	3.1.1.3	Identify Jazz.	3.1.1.3	Given an aural example of "Jazz" music, the student will identify and describe the style.
	3.1.1.4	Identify Broadway musicals.	3.1.1.4	Given an aural example of a Broadway musical the student will identify and describe its style.
	3.1.2	Identify traditional styles of music used in concerts and entertainments.	3.1.2	Given a list of descriptions of 7 traditional styles of music used in concerts and entertainments and 7 aural examples, the student will identify each by marking the correct style on a multiple choice test.
	3.1.2.1	Identify Folk Music	3.1.2.1	Given am aural example of folk music, the student will identify it and describe the style.
	3.1.2.2	Identify Program Music	3.1.2.2	Given an aural example of program music, the student will identify it and describe the style.
	3.1.2.3	Identify Opera	3.1.2.3	Given an aural example of opera music, the student will identify it and describe the style.
	3.1.2.4	Identify Ballet	3.1.2.4	Given an aural example of ballet music, the student will identify it and describe the style.
	3.1.2.5	Identify the Art Song	3.1.2.5	Given an aural example of an art song, the student will identify it and describe the style.
	3.1.2.6	Identify the Symphony	3.1.2.6	Given an aural example of symphony, the student will identify it and describe the style.
	3.1.2.7	Identify Chamber Music	3.1.2.7	Given an aural example of chamber music, the student will identify and describe the style.
	3.1.2.8	Identify Patriotic Music	3.1.2.8	Given an aural example of patriotic music, the student will identify and describe the style.

I.P.O.	LEARNING STEPS		C.Q.	
3.1	3.1.3	Identify 3 types of music written for worship.	3.1.3	Given a list of descriptions of 3 types of music written for worship and 3 aural examples the student will identify each by marking the correct type on a multiple choice test.
	3.1.3.1	Identify Spirituals	3.1.3.1	Given an aural example of a spiritual the student will identify a characteristic.
	3.1.3.2	Identify hymns	3.1.3.2	Given an aural example of a hymn the student will identify a characteristic.
	3.1.3.3	Identify Oratorio	3.1.3.3	Given an aural example of an oratorio the student will identify a characteristic.
	3.1.4	Identify 3 types of music appropriate for recreational activities	3.1.4	Given a list of 3 recreational activities and 3 aural examples, the student will choose the music most appropriate for each.
	3.1.4.1	Identify march music as appropriate for parades/football games.	3.1.4.1	Upon listening to examples of march music, the student will identify them as appropriate for parades/football games.
	3.1.4.2	Identify country music as appropriate for square dances.	3.1.4.2	Upon listening to examples of country music, the student will identify them as appropriate for square dances.
	3.1.4.3	Identify waltz music as appropriate for skating/waltzing..	3.1.4.3	Upon listening to examples of waltz music, the student will identify them as appropriate for skating/waltzing..
	3.1.5	Identify use of music by businesses.	3.1.5	Given a list of businesses, the student will identify ways they use music.
	3.1.5.1	Identify use of music by movie, T.V., and radio.	3.1.5.1	Given examples of T.V. or movie the student will identify use of music for advertising to communicate mood of stories.
	3.1.5.1.1	Identify the use of music to advertise.	3.1.5.1.1	Given an example of TV the student will identify the use of of music to advertise.
	3.1.5.1.2	Identify the use of the story.	3.1.5.1.2	Given an example of TV or movies the student will identify uses of music to communicate the mood of stories.
	3.1.5.2	Identify the use of music in stores and office to create a sense of well being.	3.1.5.2	Given examples of stores and offices the student will identify the use of music to create a sense of well being to encourage spendi

I.P.O.	LEARNING STEPS	C.Q.
3.2	3.2.1 Identify American Indian Music	3.2.1 Given aural examples, the student will identify American Indian music correctly.
	3.2.2 Identify Oriental Music	3.2.2 Given aural examples, the student will identify Oriental Music correctly.
	3.2.3 Identify Latin American Music	3.2.3 Given aural examples, the student will identify Latin American Music correctly.
	3.2.4 Identify African Music	3.2.4 Given aural examples, the student will identify African Music correctly.
	3.2.5 Identify Jewish Music	3.2.5 Given aural examples, the student will identify Jewish Music correctly.

I.P.O.	LEARNING STEPS	C.Q.
3.3	3.3.1 Identify distinguishing characteristics of 4 historical periods and arrange them in chronological order.	3.3.1 Given the names of 4 periods and 4 distinguishing characteristics, the student will match the period and the characteristic and arrange the periods in chronological order.
	3.3.1.1 Identify distinguishing characteristics of the Contemporary, Baroque, Classic and Romantic periods in music history.	3.3.1.1 Given a list of distinguishing characteristics, the student will match them with the names of the 4 periods.
	3.3.1.1.1 Identify a characteristic of the Contemporary period.	3.3.1.1.1 Given the term "Contemporary Period", the student will identify it as a period of great experimentation and extremes during the 20th. century.
	3.3.1.1.2 Identify a characteristic of the Baroque Period.	3.3.1.1.2 Given the term "Baroque Period" the student will identify it as a period with ornate polyphonic music written for royal patrons during the 17th. century.
	3.3.1.1.3 Identify a characteristic of the Classic Period.	3.3.1.1.3 Given the term "Classic Period", the student will identify it as a period with clearly defined form and balance during the 18th. century.
	3.3.1.1.4 Identify a characteristic of the Romantic Period.	3.3.1.1.4 Given the term "Romantic Period" the student will identify it as a period with personal feeling expressed in art songs, piano pieces and program music during the 19th. century.
	3.3.1.2 Arrange the 4 periods in chronological order.	3.3.1.2 Given a list of the 4 periods, the student will arrange them in chronological order.

I.P.O.	LEARNING STEPS	C.Q.
3.3	3.3.2 Identify title and composer of one aural example from each historical period	3.3.2 Given 4 aural examples consisting of one from each period, the student will identify the titles and composers.
	3.3.2.1 Identify title and composer of aural example from "Contemporary Period".	3.3.2.1 Given one "Contemporary" aural example, the student will identify the title and composer.
	3.3.2.2 Identify composer and title from "Baroque Period" aural example.	3.3.2.2 Given one "Baroque" aural example, the student will identify the title and composer.
	3.3.2.3 Identify title and composer of aural example from the "Classic Period".	3.3.2.3 Given one "Classic" aural example, the student will identify the title and composer.
	3.3.2.4 Identify title and composer of aural example from the "Romantic Period".	3.3.2.4 Given one "Romantic" aural example, the student will identify the title and composer.

I.P.O.	LEARNING STEPS	C.Q.
3.4	3.4.1 Identify some careers connected with music and some skills required.	3.4.1 Given some description phrases and a list of musical careers, the student will match the career to its description.
	3.4.1.1 Identify music careers which create or perform.	3.4.1.1 Given the careers-composer, conductor, performer and these careers - the student will identify them as careers which create or perform music.
	3.4.1.2 Identify music careers which provide musical sources.	3.4.1.2 Given the careers, music teacher and music therapist, the student will identify them as careers which provide musical services.
	3.4.1.3 Identify careers in the music industry.	3.4.1.3 Given these careers - publisher, manufacturer, agent, theater personnel, dealer, salesman, critic, piano tuner, technician, radio and T.V. personnel and librarian - the student will identify them as careers in the music industry.
	3.4.2 Identify leisure time activities involving music which give personal satisfaction, promote music in the community and utilize music as an auxiliary.	3.4.2 Given a list of leisure time activities involving music, the student will identify ones which give personal satisfaction, promote music in the community or utilize music as an auxiliary by marking the list with P, C or A.
	3.4.2.1 Identify leisure time activities involving music which give personal satisfaction.	3.4.2.1 Given a list of leisure time activities involving music, the student will identify ones which give personal satisfaction.
	3.4.2.2 Identify leisure time activities involving music which promote music in the community.	3.4.2.1 Given a list of leisure time activities involving music, the student will identify those which promote music in the community.
	3.4.2.3 Identify leisure time activities involving music as an auxiliary.	3.4.2.3 Given a list of leisure time activities involving music, the student will identify those which utilize music as an auxiliary.

APPENDIX F

JUNIOR HIGHSCHOOL GENERAL MUSIC
TEACHER BOOKLET
OF
TEST ITEMS

7.1.1

The learner will identify melodic direction to s[illegible]dard notation by sight and sound.

Given aural and visual examples of melodic direction, the learner will identify each one he hears by selecting the correct visual example.

Minimum: 5

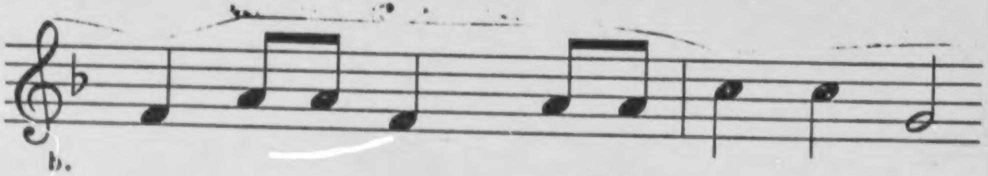
7.1.1

Directions:

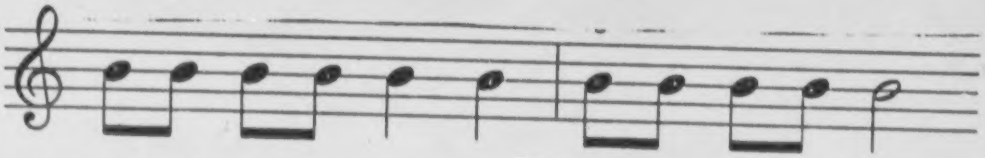
Below are examples of melodic direction. Only one of each pair of examples will be played. Place a mark to indicate which one you hear.

Minimum: 5

1. a.

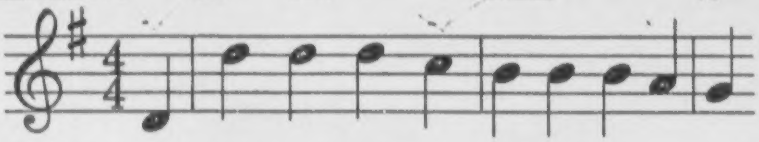


b.

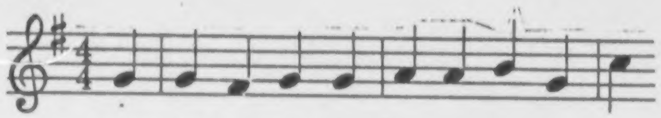


(Note to Teacher: Play 2nd. example.)

2. a.

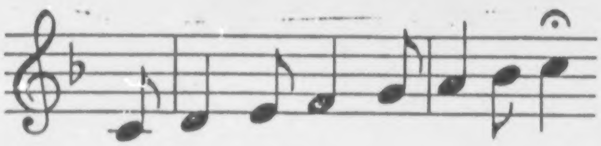


b.

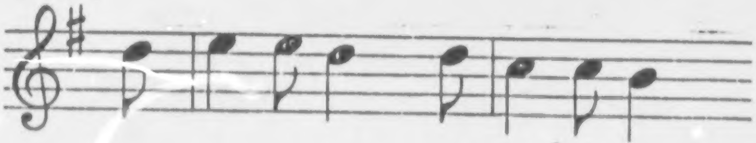


(Note to Teacher: Play 1st. example)

3. a.

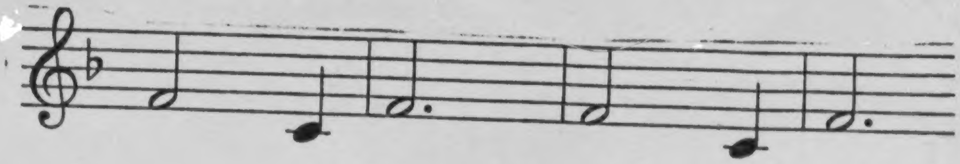


b.

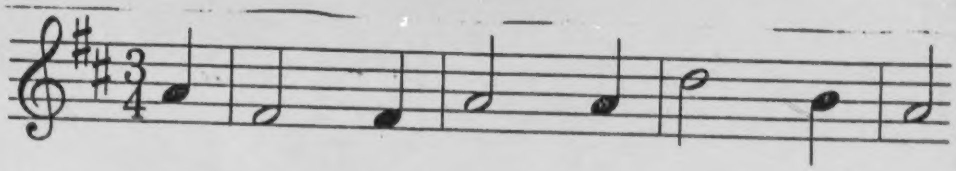


(Note to Teacher: Play 1st. example)

4. a.

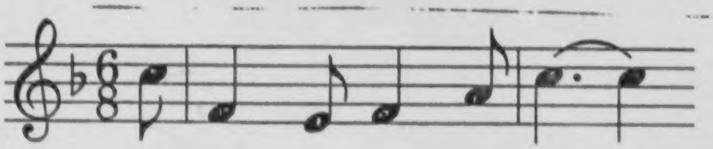


b.

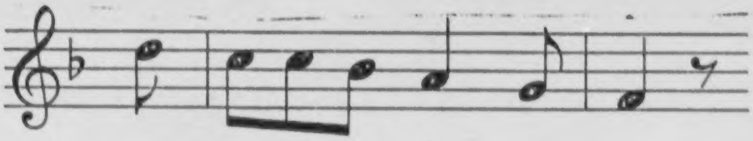


(Note to Teacher: Play 2nd. example)

5. a.



b.



(Note to Teacher: Play 2nd. example)

7.1.2

The learner will identify characteristics of melodic movement (steps, skips, repeated tone) in standard notation by sight and sound

Given visual examples in standard notation, the learner will identify the characteristics of melodic movement by selecting the word(s) "steps", "skips" or "repeated tones" for each example in Part 1 and in Part 11 will identify each example he hears by selecting the corresponding visual example.

Minimum: 5

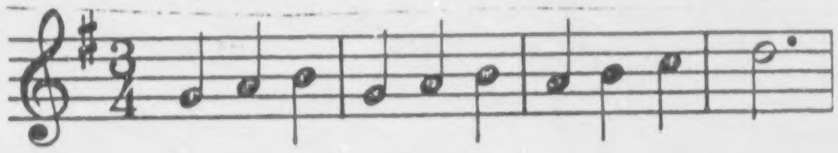
7.1.2

Directions: Part 1

Look at the following melodies and choose the word which best describes each.

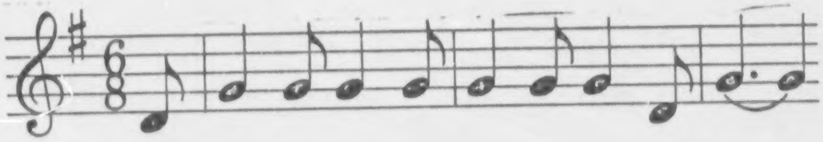
Minimum: 5

A.



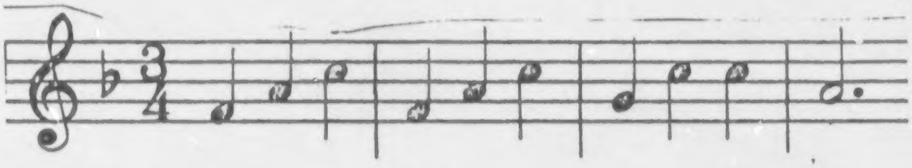
1. a. STEPS b, SKIPS c. REPEATED TONES

B.



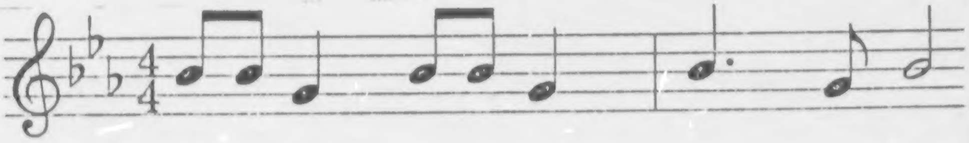
2. a. STEPS b, SKIPS c. REPEATED TONES

C.



3. a. STEPS b, SKIPS c, REPEATED TONES

D.



4. a. STEPS b, SKIPS c, REPEATED TONES

7.1.2 Cont'd

7.1.2 Cont'd

Directions: Part II

Two of the above melodies will be played. Mark the letter of the ones you hear.

5. A B C D

(Note To Teacher: Play Example A)

6. A B C D

(Note To Teacher: Play Example D)

7.1.3

The learner will identify a diatonic scale in standard notation.

Given visual examples of standard notation, the learner will identify a diatonic scale by marking "YES" or "NO" for each example.

Minimum: 6

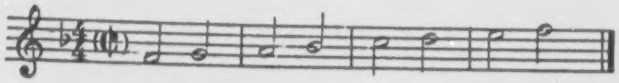
7.1.3

Directions:

Identify the examples below which are diatonic scales

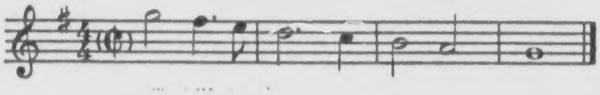
Minimum: 6

1.



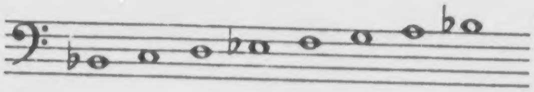
a. YES b. NO

2.



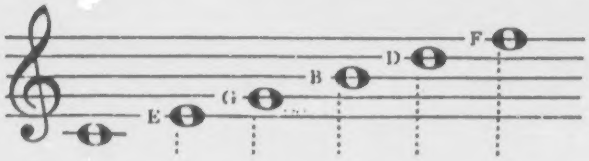
a. YES b. NO

3.



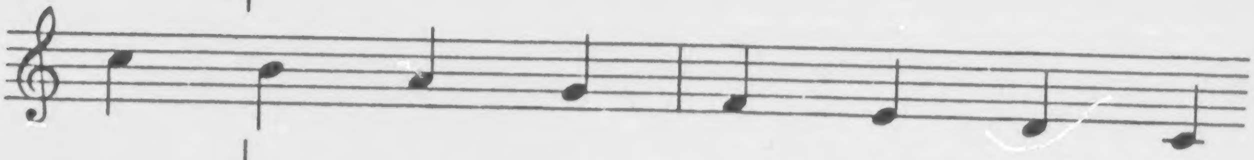
a. YES b. NO

4.



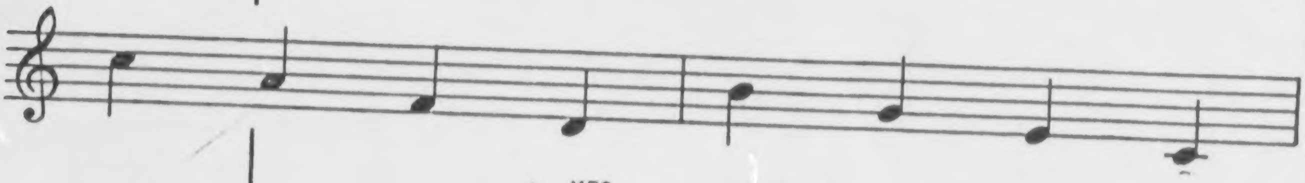
a. YES b. NO

5.



a. YES b. NO

6.



a. YES b. NO

7.1.4

The learner will differentiate between melody and harmony.

Given aural and visual examples of "melody" and "harmony", the learner will select the correct term for each.

Minimum: 5

7.1.4

Directions:

Select the word that describes what you hear.

Minimum: 5

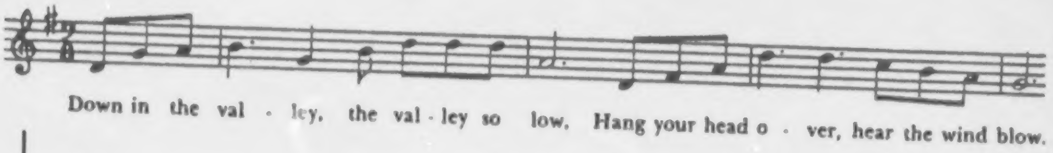
Teacher Please Play:

"Dona Nobis Pacem", Making Music Your Own 7, Record 10

1. (Unison Accompanied) a. MELODY b. HARMONY
2. (Unison Unaccompanied) a. MELODY b. HARMONY
3. (Vocal Round) a. MELODY b. HARMONY

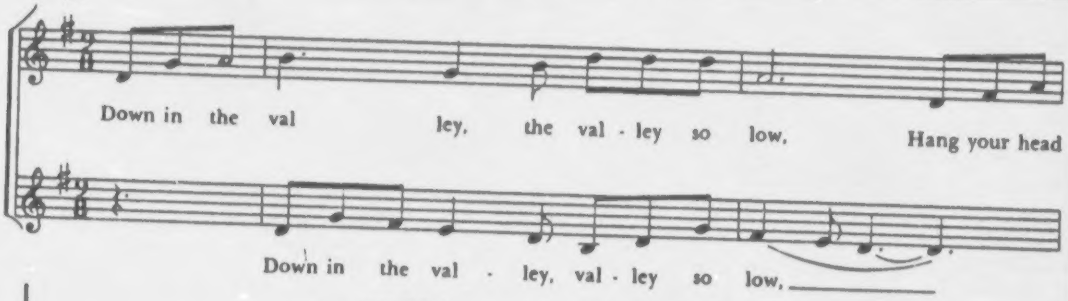
Mark the word that best describes what you see.

4.


Down in the val - ley, the val - ley so low, Hang your head o - ver, hear the wind blow.

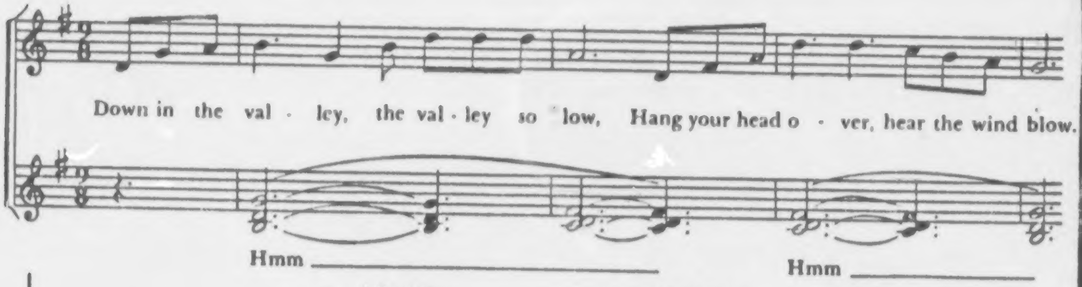
a. MELODY b. HARMONY

5.


Down in the val ley, the val - ley so low, Hang your head
Down in the val - ley, val - ley so low,

a. MELODY b. HARMONY

6.


Down in the val - ley, the val - ley so low, Hang your head o - ver, hear the wind blow.
Hmm
Hmm

a. MELODY b. HARMONY

7.1.5

The learner will identify homophonic and polyphonic music.

Given aural examples of "homophonic" and "polyphonic" music, the learner will choose the correct term for each.

Minimum: 5

7.1.5

Directions:

Select the word which best describes the music you hear.

Minimum: 5

1. a. homophonic b. polyphonic

2. a. homophonic b. polyphonic

3. a. homophonic b. polyphonic

4. a. homophonic b. polyphonic

5. a. homophonic b. polyphonic

6. a homophonic b. polyphonic

Teacher Play:

1. Polyphonic - "Fugue", Making Music Your Own 7, Record VIII.
2. Polyphonic - "Two-Part Invention in F No. 8", (piano), Bach, Making Music Your Own 7, Record IV.
3. Homophonic - "Minuet" from Eine Kleine Nachtmusik, K525. Mozart, Making Music Your Own 7, Record V.
4. Polyphonic - "Fugue" from The Young Person's Guide to the Orchestra, Britten, Making Music Your Own 7, Record III.
5. Homophonic - "Prelude Op. 28 No. 7", Chopin, Making Music Your Own, Record IV.
6. Homophonic - "Gaudeamus Igitur", Making Music Your Own 7, Record VIII.

7.1.6

The learner will differentiate between major and mi[illegible] chords aurally.

Given aural examples of main and minor chords, the learner will select the word "major" or "minor" to indicate which one he hears first.

Minimum: 5

7.1.6

Directions:

For each question, you will hear two chords, choose the word which best describes the one you hear first.

Minimum: 5

1. a. major b. minor

2. a. major b. minor

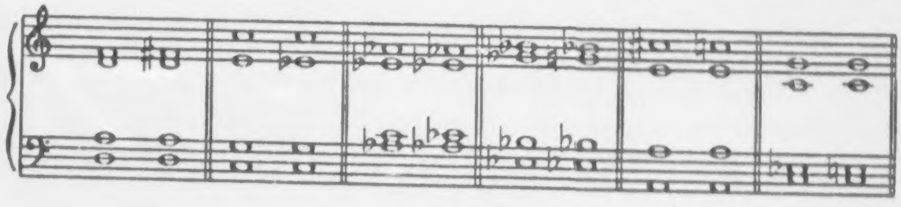
3. a. major b. minor

4. a. major b. minor

5. a. major b. minor

6. a. major b. minor

(Teacher Play:



7.1.7

The learner will identify compositions as being major or minor.

Given aural examples of major and minor compositions the learner will select the correct word term for each.

Minimum: 5

7.1.7

Directions:

Select the word which best describes the composition you hear.

Minimum: 5

1. a. major b. minor

2. a. major b. minor

3. a. major b. minor

4. a. major b. minor

5. a. major b. minor

6. a. major b. minor

Note to Teacher:

Please Play:

1. MAJOR - "The Toreadors", Bizet, Recording, A Request or All Time Favorites, The Philadelphia Orchestra, Side 1, Band 1.
2. MINOR - "Tum Balalyka", Exploring Music, Book 6, Record 5.
3. MAJOR - "Have It Your Way" 21 New Marching Band Arrangement
4. MINOR - "The Work Song" Living Brass Side 2 Band 1
5. MAJOR - "Streets of Laredo" Time for Music Side 2 Band 3
6. MINOR - "Drill Ye Tarriors Drill" Time for Music Side 2 Band 4

7.1.8

The learner will differentiate between consonant and dissonant harmonies.

Given aural examples of consonant and dissonant harmonies, the learner will differentiate between them by selecting the letter "a" for dissonant examples and the letter "b" for consonant examples.

Minimum: 5

7.1.8

Directions:

Select "a" for each chord progression that has a dissonant sound. Select "b" for those which sound consonant.

Minimum: 5

1. a. b.

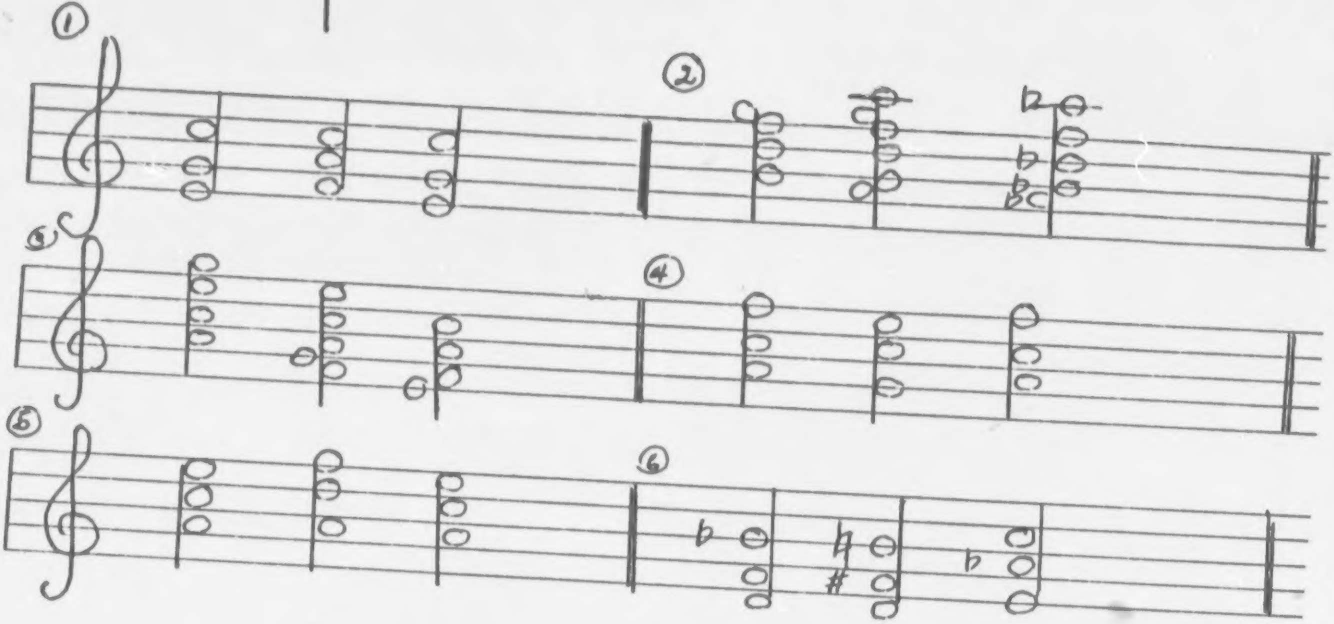
2. a. b.

3. a. b.

4. a. b.

5. a. b.

6. a. b.


①
②
③
④
⑤
⑥

7.1.9

The learner will identify [illegible] define basic music symbols associated with pitch.

Given a choice of terms, the learner will identify the basic music symbols associated with pitch by selecting the correct term to identify each symbol or to define it.

Minimum: 18

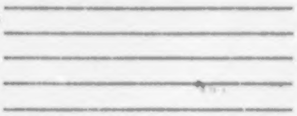
7.1.9

Directions:

Identify these symbols.

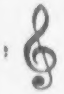
Minimum: 18

1.



a. STAFF
b. SCALE
c. MEASURE

2.

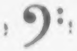


a. SCALE
b. TREBLE G CLEF
c. BASS F CLEF

3.

a. FLAT
b. SHARP
c. NATURAL

4.

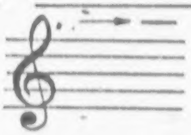


a. STAFF
b. TREBLE G CLEF
c. BASS F CLEF

5.

a. FLAT
b. SHARP
c. NATURAL

6.



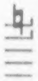
a. LEGER LINE
b. SCALE
c. SHARP

7. E G B D F

a. LINES OF TREBLE CLEF b. LINES OF BASS CLEF c. SPACES OF TREBLE CLEF

8. FACE

a. LINES OF TREBLE CLEF b. LINES OF BASS CLEF c. SPACES OF TREBLE CLEF

9. 

a. SHARP b. FLAT c. NATURAL

10. G B D F A

a. LINES OF TREBLE CLEF b. LINES OF BASS CLEF c. SPACES OF TREBLE CLEF

Select the correct answer to complete each sentence.

1. A __________ is found at the beginning of a staff and shows where "F" is.

a. TREBLE CLEF b. BASS CLEF c. EGBDF

2. A ________ raises the pitch of a note one-half steps.

a. SHARP b. NATURAL c. FLAT

3. A _______ is a step wise succession of 8 pitches.

a. SCALE b. STAFF c. SHARP

4. Music notes are placed on a __________ to show their exact pitch.

a. SHARP b. STAFF c. TREBLE CLEF

5. A __________ cancels a sharp or flat.

a. NATURAL b. STAFF c. TREBLE CLEF

6. A __________ lowers the pitch of a note one-half step.

a. SHARP b. FLAT c. NATURAL

7. Notes above and below the staff are placed on the __________.

a. MUSIC ALPHABET b. SCALE c. LEGER LINES

8. A __________ is found at the beginning of a staff and shows where "G" is.

a. TREBLE CLEF b. BASS CLEF c. EGBDF

9. The notes on the spaces of the bass clef are__________.

a. GBDFA b. FACE c. ACEG

10. The notes on the lines of the bass clef are __________.

a. GBDFA b. FACE c. ACEG

7.2.1

The learner will identify two beat, three beat, and four beat meter aurally and visually.

Given aural and visual examples of music with 2, 3, and 4 beat meters, the learner will choose the correct meter signature for each.

Minimum: 5

7.2.1

Directions:

Select the correct meter signature for each example you hear.

Minimum: 5

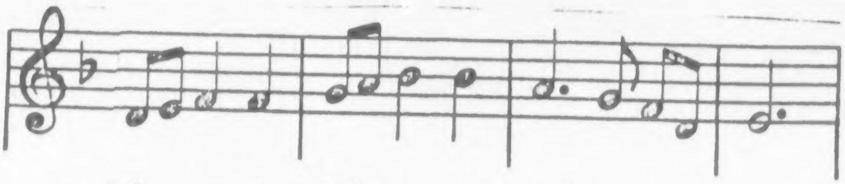
1. a. 2/4 b. 3/4 c. 4/4

2. a. 2/4 b. 3/4 c. 4/4

3. a. 2/4 b. 3/4 c. 4/4

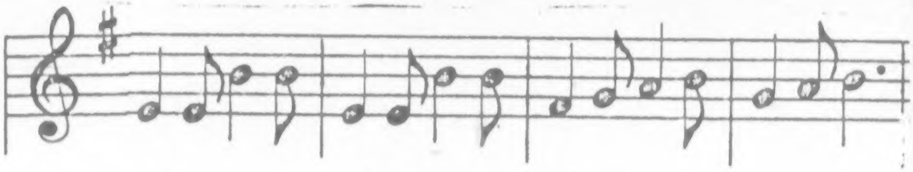
Select the correct meter signature for these examples.

4.



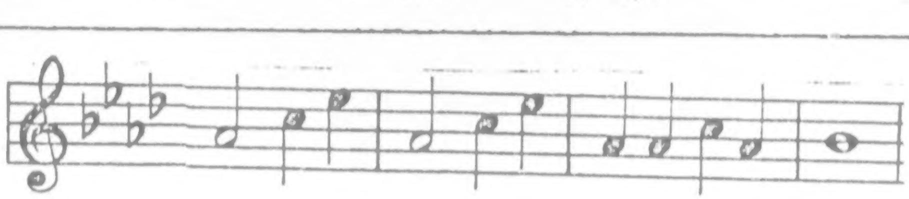
a. 3/4 b. 3/8 c. 4/4

5.



a. 4/4 b. 3/8 c. 6/8

6.



a. 4/4 b. 3/4 c. 2/4

Teacher Play:

1. 3/4 "Waltz of The Flowers", Tchaikovsky, Adventures In Listening, Side 3.

2. 2/4 "Marche Militaire", Schubert, Adventures In Listening, Side 3.

3. 4/4 "Triumphal March", Verdi, Adventures In

7.2.2

The learner will identify allegro, andante, largo, accelerando and ritardando.

In Part 1, given 3 tempo terms, the student will select the relative speed for each. In Part 11, given 6 aural examples, the student will identify relative tempo and speed by selecting the correct term for each.

Minimum: 8

7.2.2

Directions:

Arrange the following terms in the proper order from slow to fast by choosing the correct number.

Minimum: 8

1. ANDANTE (a) 1 (b) 2 (c) 3 (d) 4

2. ALLEGRO (a) 1 (b) 2 (c) 3 (d) 4

3. LARGO (a) 1 (b) 2 (c) 3 (d) 4

4. PRESTO (a) 1 (b) 2 (c) 3 (d) 4

Part 11

Select the term which best describes what you hear.

5. (a) ALLEGRO (b) ANDANTE (c) PRESTO

6. (a) ALLEGRO (b) ANDANTE (c) LARGO

7. (a) ALLEGRO (b) PRESTO (c) LARGO

8. (a) ACCELERANDO (b) RITARDANDO (c) NEITHER

9. (a) ACCELERANDO (b) RITARDANDO (c) NEITHER

10. (a) ACCELERANDO (b) RITARDANDO (c) NEITHER

Teacher Please Play:

5. ANDANTE - "Berceuse" from the Firebird (Stravinsky), Adventures in Listening, Side 1.

6. ALLEGRO - "Galop" from Comedians (Kabalevsky), Adventures in Listening, Side 2.

7. LARGO - "Ase's Death" from Peer Gynt (Grieg), Learning to Listen to Music, Record 3.

8. ACCELERANDO - Ending of "Waltz of the Flowers", Tchaikovsky, Adventures in Listening, Side 3.

9. RITARDANDO - Ending of "Slavonic Dance No. 10", Dvorak, Adventures in Listening, Side 4.

10. ACCELERANDO - Ending of "Russian Sailors Dance", Gietre, Adventures in Listening, Side 4.

7.2.3

The learner will identify the 2 to 1 relationship of simple note and rest values.

Given 12 visual examples of notes and rests, the learner will identify the 2 to 1 relationship of their values by choosing the note(s)/rest(s) which are equivalent in value.

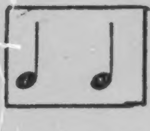
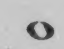
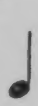
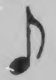
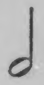
Minimum: 10

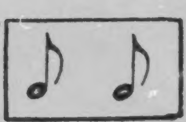
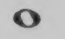
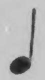
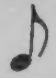
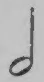
7.2.3

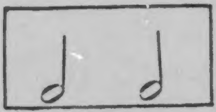
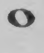
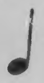
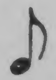
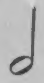
Directions:

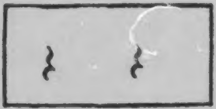
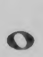
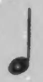
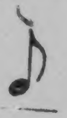
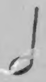
Below are examples of notes and rests. Choose the note(s) or rest(s) equal in value to each.

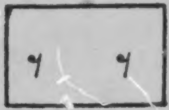
Minimum: 10

1. 
a. 
b. 
c. 
d. 

2. 
a. 
b. 
c. 
d. 

3. 
a. 
b. 
c. 
d. 

4. 
a. 
b. 
c. 
d. 

5. 
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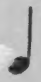
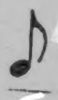
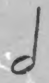
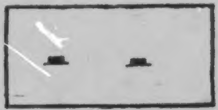
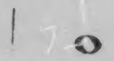
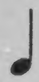
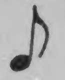
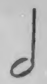
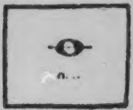
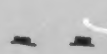
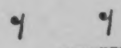
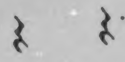
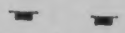
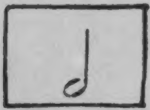
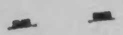
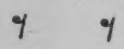
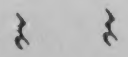
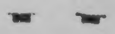
b. 
c. 
d. 

6. 
a. 
b. 
c. 
d. 

7. 
a. 
b. 
c. 
d. 

8. 
a. 
b. 
c. 
d. 

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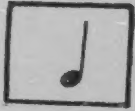
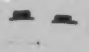
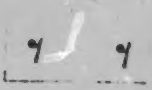
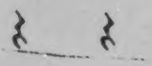
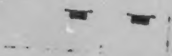
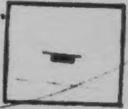
9. 

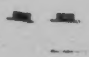
a. 

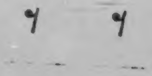
b. 

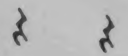
c. 

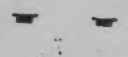
d. 

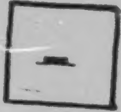
10. 

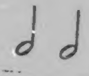
a. 

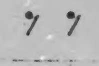
b. 

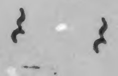
c. 

d. 

11. 

a. 

b. 

c. 

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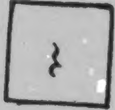
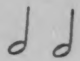
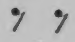
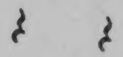
12. 

a. 

b. 

c. 

d.

7.2.4

The learner will identify the function of the dot.

Given a choice of terms, the learner will identify the correlation of the position of the dot to the duration of the note by choosing the correct word to complete each sentence in Part I. In Part II, the learner will identify the relationship of dotted note values by choosing the note(s) equivalent to the one(s) given in each visual example.

Minimum: 8

7.2.4

Directions: Part I

Choose the correct word to complete the sentence.

Minimum: 8

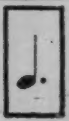
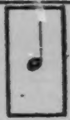
---

1. A dot placed _______________ a note increases it's value by one-half.

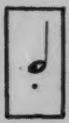
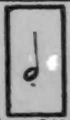
(a) UNDER (b) BESIDE (c) BEFORE

2. A dot placed _______________ a note means it should be played short/detached.

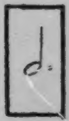
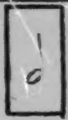
(a) UNDER (b) BESIDE (c) BEFORE

3.  is held ____________ 

(a) LONGER THAN (b) SHORTER THAN (c) SAME AS

4.  is held ____________ 

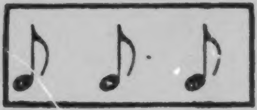
(a) LONGER THAN (b) SHORTER THAN (c) SAME AS

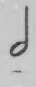
5.  is held ____________ 

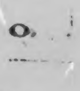
(a) LONGER THAN (b) SHORTER THAN (c) SAME AS

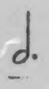
Part II

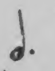
Select the notes equal in value to the note(s) given in each example.

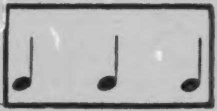
6. 

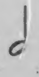
a. 

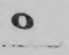
b. 

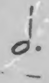
c. 

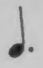
d. 

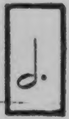
7. 

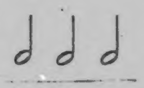
a. 

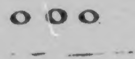
b. 

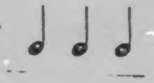
c. 

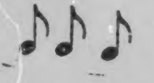
d. 

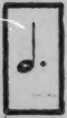
8. 

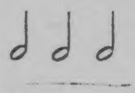
a. 

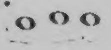
b. 

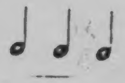
c. 

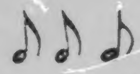
d. 

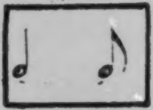
9. 

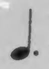
a. 

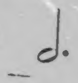
b. 

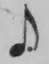
c. 

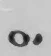
d. 

10. 

a. 

b. 

c. 

d. 

7.2.5

The learner will identify $\frac{6}{8}$, C, and ¢ meter visually.

Given visual examples, the learner will identify the correct meter signature as $\frac{6}{8}$, C or ¢.

Minimum: 5

7.2.5

Directions:

Choose the correct meter signature for each example below.

Minimum: 5

1. Six (6) counts in a measure.

   a. $\frac{6}{8}$ b. C c. ¢

2. A half note gets one count.

   a. $\frac{6}{8}$ b. C c. ¢

3. Four (4) counts in a measure.

   a. $\frac{6}{8}$ b. C c. ¢

4. A quarter note gets two (2) counts.

   a. $\frac{6}{8}$ b. C c. ¢

5. "Common Time".

   a. $\frac{6}{8}$ b. C c. ¢

6. Whole notes get 2 counts.

   a. $\frac{6}{8}$ b. C c. ¢

7.2.6

The learner will identify rhythm patterns: even, un[illegible]n and syncopated.

In Part I, given visual examples containing repeated rhythm patterns, the student will indicate the number of times the rhythm pattern occurs in each example. In Part II, given aural examples the student will identify the rhythm patterns as "even", "uneven", or "syncopated".

Minimum: 5

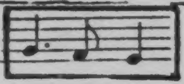
7.2.6

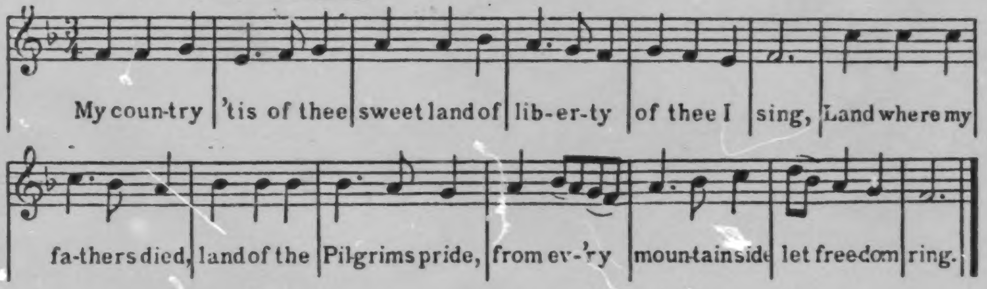
Directions:

Mark the correct number to indicate how many times the indicated rhythm pattern occurs in the examples.

Minimum: 5

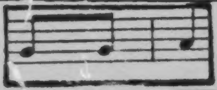
1. UNEVEN

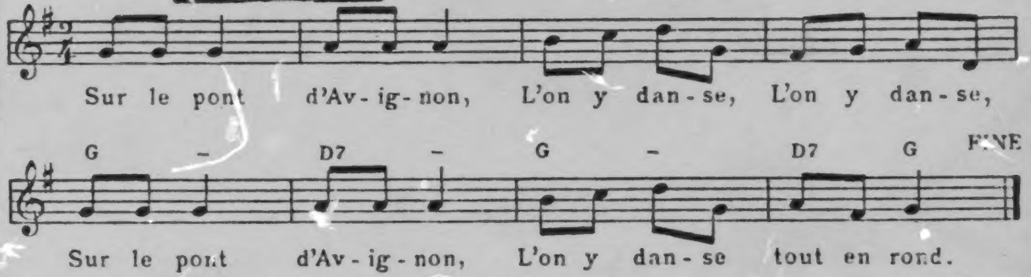



My coun-try 'tis of thee sweet land of lib-er-ty of thee I sing, Land where my
fa-thers died, land of the Pilgrims pride, from ev-'ry mountainside let freedom ring.

(a) 3 (b) 4 (c) 5 (d) 6

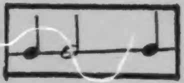
2. EVEN

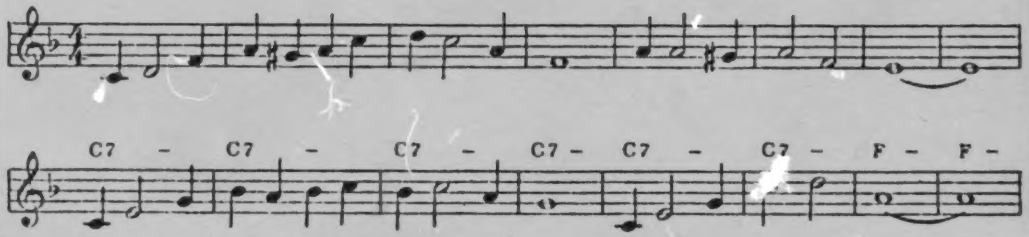



Sur le pont d'Av-ig-non, L'on y dan-se, L'on y dan-se,
G
–
D7
–
G
–
D7
G
FINE
Sur le pont d'Av-ig-non, L'on y dan-se tout en rond.

(a) 3 (b) 4 (c) 5 (d) 6

3. SYNCOPATED




C7 – C7 – C7 – C7 – C7 – C7 – F – F –

(a) 3 (b) 4 (c) 5 (d) 6

296

Select the word that best describes the rhythm of the examples you hear.

4. (a) EVEN (b) UNEVEN (c) SYNCOPATED

5. (a) EVEN (b) UNEVEN (c) SYNCOPATED

6. (a) EVEN (b) UNEVEN (c) SYNCOPATED

Teacher Play:

4. EVEN - "Ode To Joy", Beethoven, ABC, Record 1.

5. SYNCOPATION - "Can You Live It?" This Is Music For Today, Side M, Band 2.

6. UNEVEN - "Charlie Is My Darlin", Growing With Music, Record 6.

7.2.7

The learner will identify and define basic music symbols associated with duration.

Given a choice of terms, the learner will select the correct one to identify and define basic music symbols associated with duration.

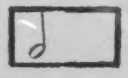
Minimum: 15

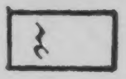
7.2.7

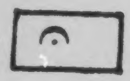
Directions:

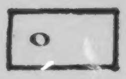
Select the answers to identify each symbol.

Minimum: 15

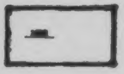
1.  (a) Whole Note (b) Half Rest (c) Half Note

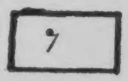
2.  (a) Half Note (b) Half Rest (c) Quarter Rest

3.  (a) Whole Note (b) Fermata (c) Legato

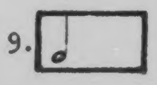
4.  (a) Whole Note (b) Fermata (c) Half Note

5. Tempo (a) Volume (b) Dynamics (c) Speed

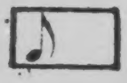
6.  (a) Half Rest (b) Quarter Note (c) Whole Rest

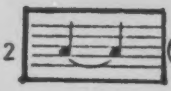
7.  (a) Eighth Rest (b) Quarter Rest (c) Fermata

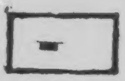
8. Staccato (a) Smooth (b) Fast (c) Detached

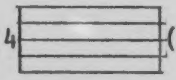
9.  (a) Eight Note (b) Quarter Note (c) Quarter Rest

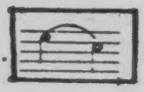
10. Legato (a) Smooth (b) Fast (c) Detached

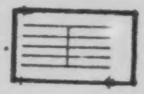
11.  (a) Eighth Note (b) Quarter Note (c) Eighth Rest

12  (a) Slur (b) Tie (c) Fermata

13.  (a) Whole Rest (b) Half Rest (c) Whole Note

14  (a) Measure (b) Rest (c) Clef

15.  (a) Tie (b) Slur (c) Fermata

16.  (a) Clef (b) Meter (c) Bar Line

7.3.1

The learner will identify phrase structures by naming phrases with letters.

Given aural and visual examples, the learner will identify phrase structure by selecting the correct letters of the alphabet.

Minimum: 3

7.3.1

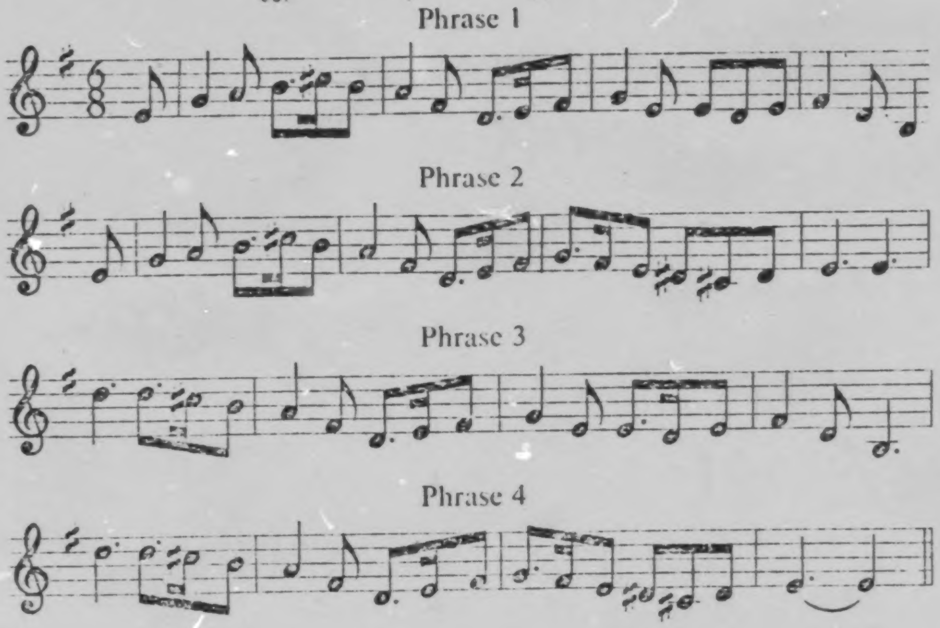
Directions:

You will hear a song twice. Select the group of letters that describe the phrase structure.

Minimum: 3

---

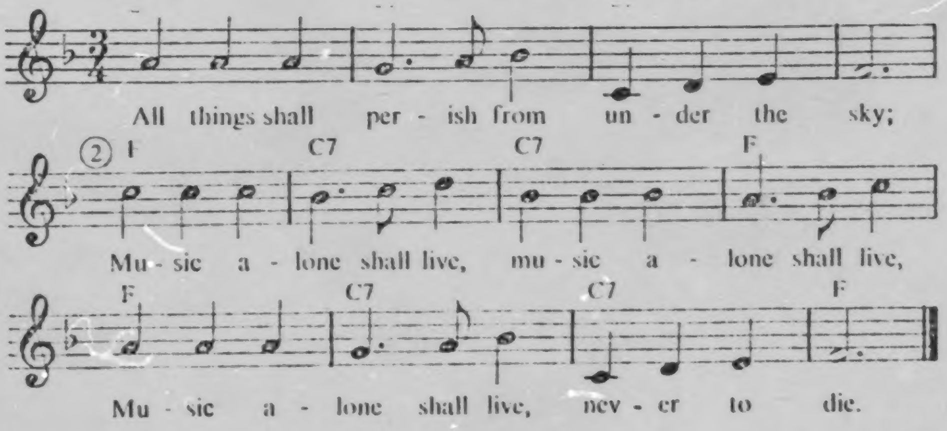
1. (a) ABA (b) ABCD (c) AABA (d) AA'BB'


Phrase 1
Phrase 2
Phrase 3
Phrase 4

Ex: "Greensleeves", Investigating Music, page 33, AA'BB'.

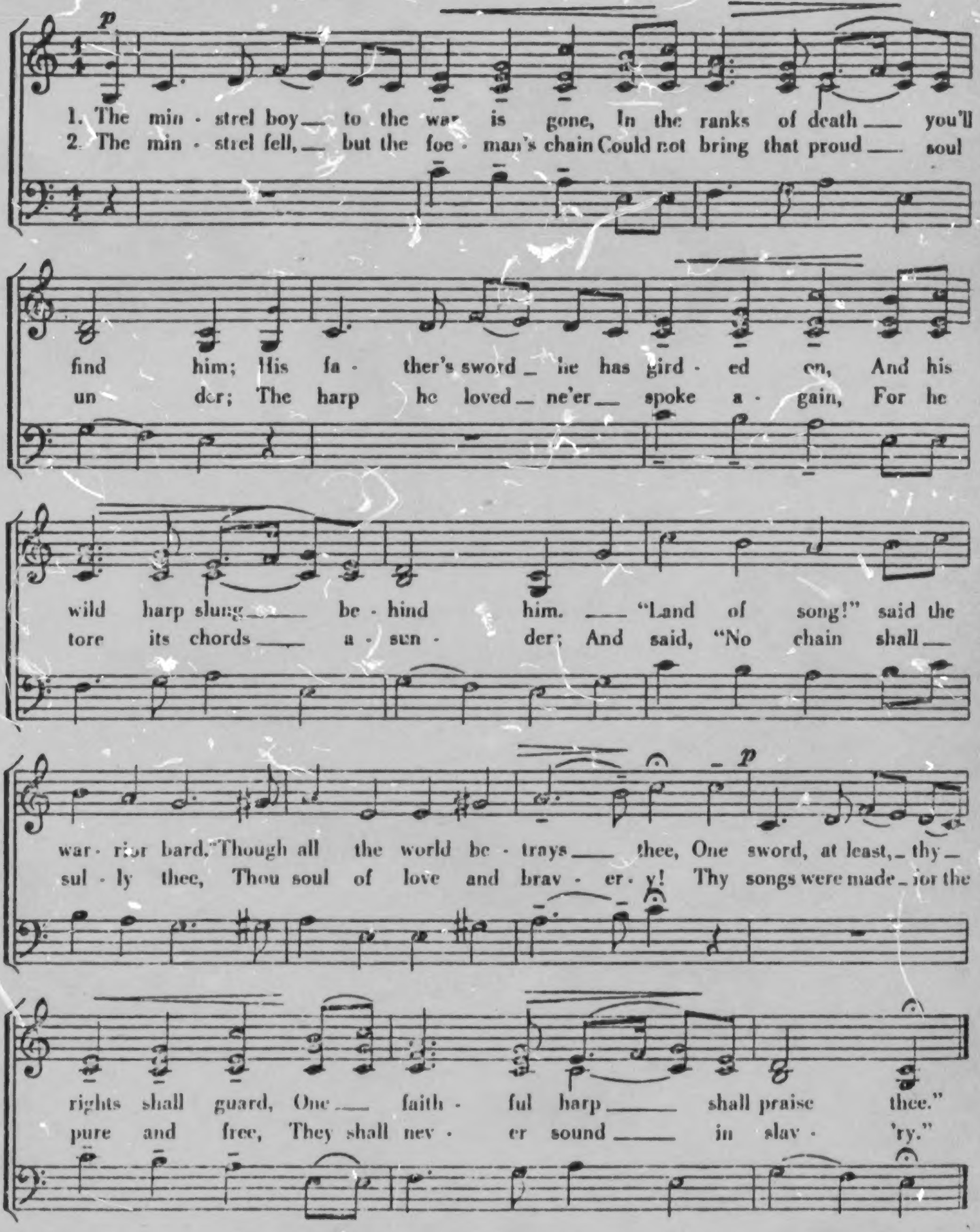
---

2. (a) ABA (b) ABC (c) AABA (d) AA'B


All things shall per - ish from un - der the sky;
② F C7 C7 F
Mu - sic a - lone shall live, mu - sic a - lone shall live,
F C7 C7 F
Mu - sic a - lone shall live, nev - er to die.

Ex: "Music Alone Shall Live", Exploring Music, page 1, ABA.

3. (a) ABAC (b) ABCD (c) AABA (d) AA'BB'


p
1. The min - strel boy to the war is gone, In the ranks of death you'll
2. The min - strel fell, but the foe - man's chain Could not bring that proud soul
find him; His fa - ther's sword he has gird - ed on, And his
un der; The harp he loved ne'er spoke a - gain, For he
wild harp slung be - hind him. "Land of song!" said the
tore its chords a - sun - der; And said, "No chain shall
war - rior bard."Though all the world be - trays thee, One sword, at least, thy
sul - ly thee, Thou soul of love and brav - er - y! Thy songs were made for the
rights shall guard, One faith - ful harp shall praise thee."
pure and free, They shall nev - er sound in slav - 'ry."

Ex: "The Minstrel Boy", Making Music Your Own, page 165, AABA.

7.3.2

The learner will identify sections as alike or contrasting.

Given aural and visual examples of songs, the learner will identify repeated and contrasting sections by choosing the correct symbols.

Minimum: 3

7.3.2

Directions:

Choose the symbols to identify the repeated and contrasting sections of the following songs.

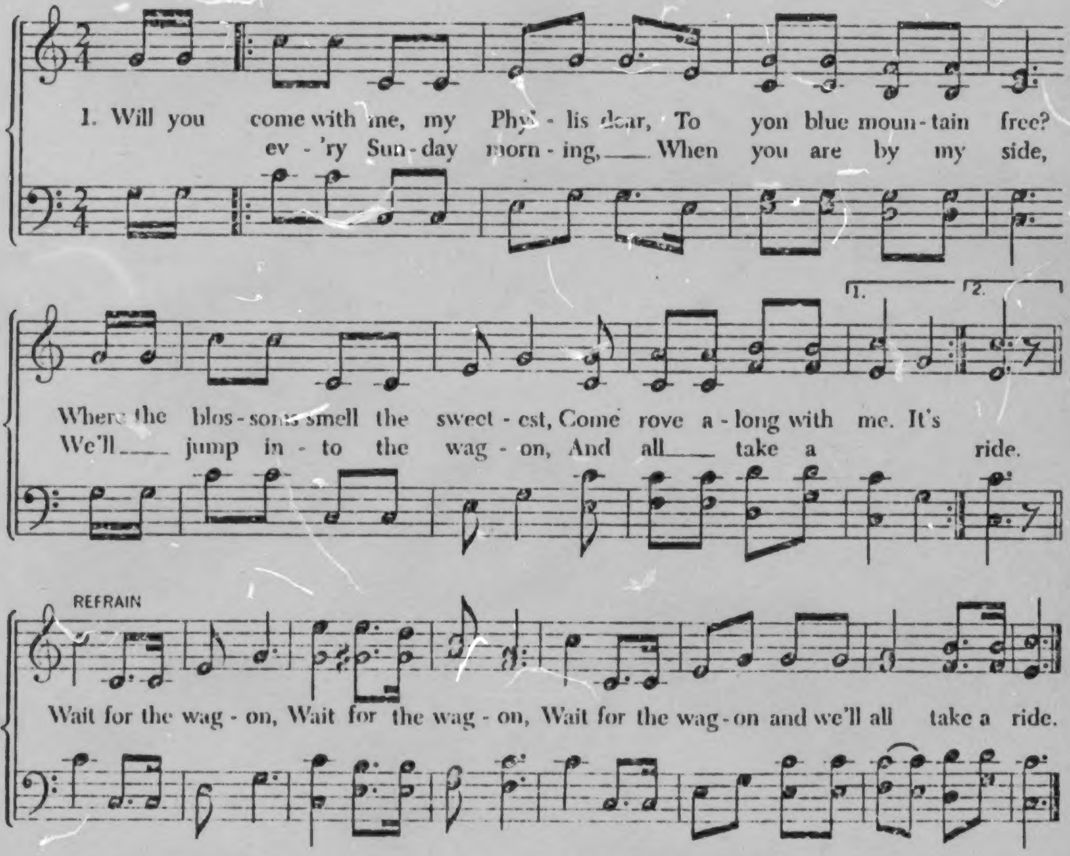
Minimum: 3

---

1. (a) AB (b) AA (c) ABA (d) ABC

Wait for the Wagon

R. B. B. R. B. Buckley

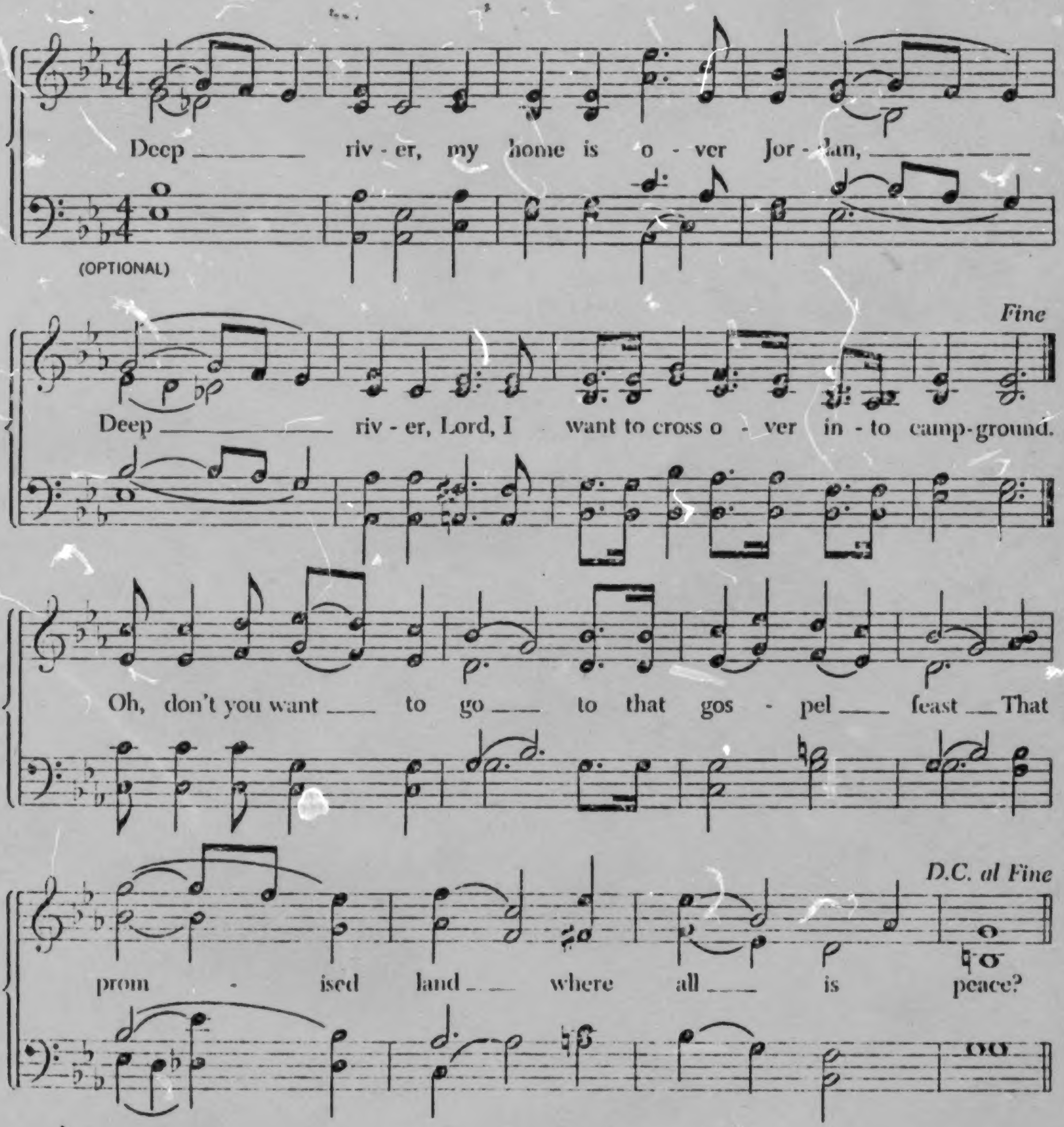

1. Will you come with me, my Phyl - lis dear, To yon blue moun - tain free?
ev - 'ry Sun - day morn - ing, When you are by my side,
Where the blos - soms smell the sweet - est, Come rove a - long with me. It's
We'll jump in - to the wag - on, And all take a ride.
1.
2.
REFRAIN
Wait for the wag - on, Wait for the wag - on, Wait for the wag - on and we'll all take a ride.

Ex: "Wait For The Wagon", Discovering Music Together 8

2. (a) AB (b) AA (c) ABA (d) ABC

Deep River

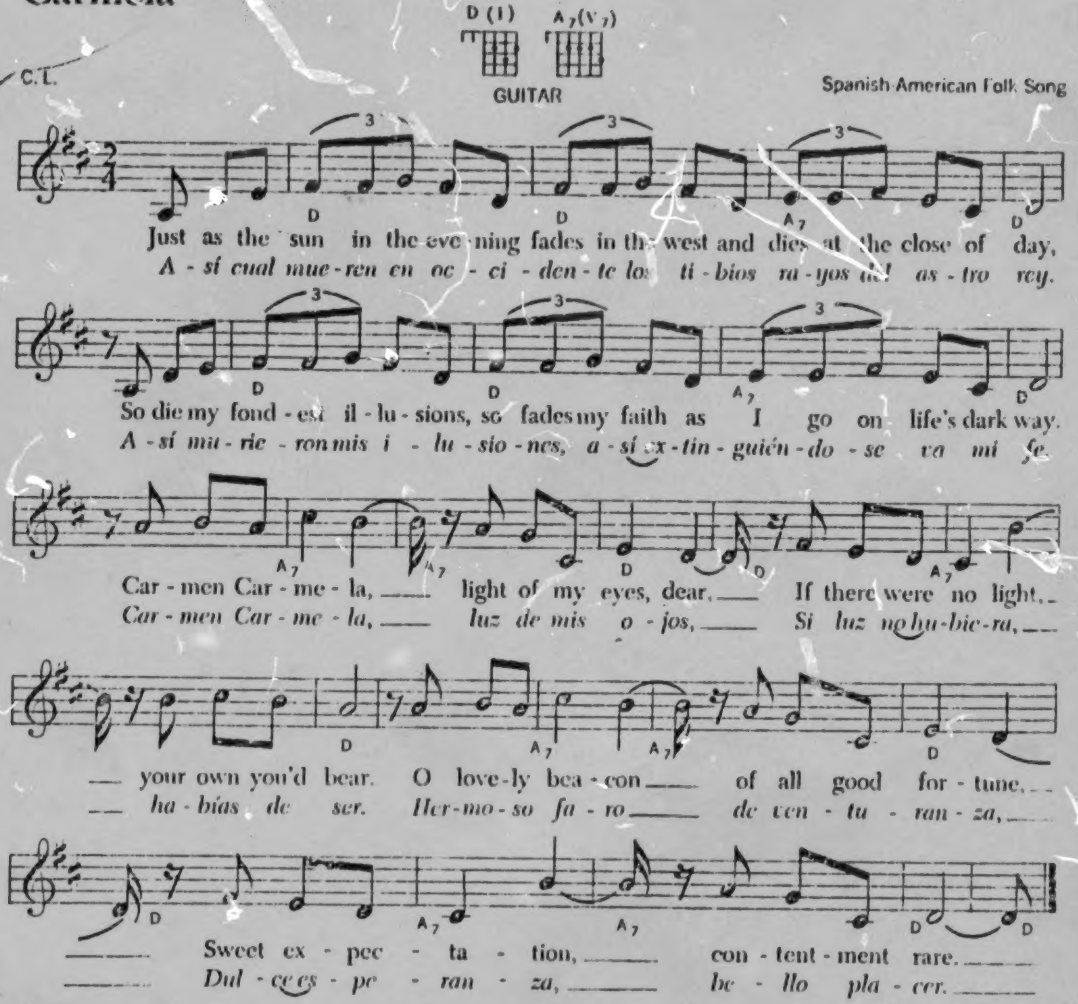
Negro Spiritual


Deep river, my home is over Jordan,
(OPTIONAL)
Fine
Deep river, Lord, I want to cross over into camp-ground.
Oh, don't you want to go to that gospel feast That
D.C. al Fine
promised land where all is peace?

Ex: "Deep River", Discovering Music Together 8

3. (a) AB (b) AA (c) ABA (d) ABC

Carmela


D (I)
A7(V7)
GUITAR
C.L.
Spanish-American Folk Song
Just as the sun in the eve-ning fades in the west and dies at the close of day,
A-sí cual mue-ren en oc-ci-den-te los ti-bios ra-yos del as-tro rey.
So die my fond-est il-lu-sions, so fades my faith as I go on life's dark way.
A-sí mu-rie-ron mis i-lu-sio-nes, a-sí ex-tin-guién-do-se va mi fe.
Car-men Car-me-la, light of my eyes, dear, If there were no light,
Car-men Car-me-la, luz de mis o-jos, Si luz no hu-bie-ra,
your own you'd bear. O love-ly bea-con of all good for-tune,
ha-bías de ser. Her-mo-so fa-ro de ven-tu-ran-za,
Sweet ex-pec-ta-tion, con-tent-ment rare.
Dul-ce es-pe-ran-za, be-llo pla-cer.
D
A7

Ex: "Carmela", Discovering Music Together 8

7.3.3

The learner will identify contrasts which achieve variety and repetitions which achieve unity.

Given an aural example of an orchestral composition and a list of expressive qualities/elements, the learner will identify specific contrasts which achieve variety and repetitions which achieve unity.

Minimum: 4

7.3.3

Directions:

Listen to "Chester" from New England Triptych and decide whether the items listed below are used to achieve unity (by repetition) or variety (by contrasts).

Minimum: 4

1. MELODIC PATTERNS a. UNITY (REPETITION) b. VARIETY (CONTRAST

2. INSTRUMENTATION a. UNITY b. VARIETY

3. TEMPO a. UNITY b. VARIETY

4. DYNAMICS a. UNITY b. VARIETY

5. RHYTHMIC PATTERNS a. UNITY b. VARIETY

7.3.4

The learner will identify binary, ternary and rondo forms of music.

Given aural examples, the learner will identify binary, ternary, and rondo forms and identify their letter symbols by selecting the correct words/letters.

Minimum: 8

7.3.4

Directions:

You will hear 4 musical examples. Select the correct words to identify the form of each.

Minimum: 8

---

1. (a) TWO PART (b) THREE PART (c) RONDO
2. (a) TWO PART (b) THREE PART (c) RONDO
3. (a) TWO PART (b) THREE PART (c) RONDO
4. (a) TWO PART (b) THREE PART (c) RONDO

Choose the letters which indicate the forms.

5. BINARY

   (a) ABA (b) AB (c) ABACA (d) ABCD

6. TERNARY

   (a) ABA (b) AB (c) ABACA (d) ABCD

7. RONDO

   (a) ABA (b) AB (c) ABACA (d) ABCD

8. TWO PART

   (a) ABA (b) AB (c) ABACA (d) ABCD

9. THREE PART

   (a) ABA (b) AB (c) ABACA (d) ABCD

Teacher Play:

1. THREE PART - "Classical Symphony", by Prokofiev, Making Music Your Own 7, Record 2.
2. THREE PART - "Trepak", Tchaikovsky, Making Music Your Own 7, Record 2.
3. TWO PART - "Waltz", (part of) Bowmar, Design in Music.
4. RONDO - "Symphony in Miniature", 4th movement, Bowmar, Design in Music.

7.3.5

The learner will identify basic kinds of variations on a theme.

Given an aural example of a theme and variation, the learner will identify ways the theme is varied by choosing the correct term for each variation.

Minimum: 4

7.3.5

Directions:

You will hear a theme with variations. Choose the term which identifies the way the theme is varied in each variation.

Minimum: 4

1. VARIATION I

a. change instrumentation b. syncopation

2. VARIATION II

a. change instrumentation b. augmentation

3. VARIATION III

a. rhythmic variation b. change of tonality

4. VARIATION IV

a. syncopation b. change of tonality

5. VARIATION V

a. change of tonality b. augmentation

(Note to Teacher: Play "American Salute" by Morton Gould and indicate the beginning of each variation, Making Music Your Own 7, Record 3.)

7.3.6

The learner will identify and define basic music symbols associated with structure.

Given a choice of terms, the learner will identify and define basic music symbols associated with structure by choosing the correct term for each definition.

Minimum: 8

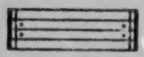
7.3.6

Directions:

Select the correct answer to complete each statement.

Minimum: 8

---

1.  are.

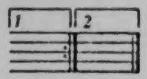
   a. REPEAT SIGNS b DOUBLE BAR LINES c. 1st. & 2nd. ENDINGS

2. The term that means go back to beginning and repeat to the word Fine is ____________.

   a. DC AL FINE b. DS AL FINE c. REPEAT SIGN

3. The sections of a two (2) part song are called ____________.

   a. 1st & 2nd ENDINGS b. VERSE & CHORUS c. DS AL FINE

4.  is

   a. REPEAT SIGN b. DOUBLE BAR LINES c. 1st & 2nd ENDINGS

5. A special ending section is a ____________.

   a. CODA b. PHRASE c. FINE

6. A group of notes that expresses a thought or idea is a __________.

   a. CODA b. PHRASE c. FINE

7. The word that means "end" is __________.

   a. CODA b. PHRASE c. FINE

---

8. ____________ means return to the sign and repeat to fine.

a. DS AL FINE   b. DC AL FINE   c. REPEAT SIGN

---

9. ____________ indicate the end of a song or the end of a section of the song.

a. DOUBLE BAR LINES   b. VERSE & CHORUS   c. REPEAT SIGNS

---

10. A musical link between two musical ideas is a _________.

a. SECTION   b. BRIDGE   c. CODA

7.4.1

The learner will identify 4 classifications of voices aurally.

Given aural examples, the learner will identify 4 voice classifications by selecting the correct word.

Minimum: 5

7.4.1

Directions:

Identify the voice classification you hear.

Minimum: 5

1. a. SOPRANO b. ALTO c. TENOR d. BASS

2. a. SOPRANO b. ALTO c. TENOR d. BASS

3. a. SOPRANO b. ALTO c. TENOR d. BASS

4. a. SOPRANO b. ALTO c. TENOR d. BASS

5. a. SOPRANO b. ALTO c. TENOR d. BASS

Teacher Play:

1. SOPRANO - "I Know Where I'm Going", Discovering Music Together 8, Record 1.
2. TENOR - "Lonesome Road", Discovering Music Together 8, Record 1.
3. TENOR - "Sometimes I Feel Like a Motherless Child", Discovering Music Together 8, Record 1.
4. BASS - "Havah Nagilah", Discovering Music Together 8, Record 2.
5. ALTO - "Can You Plant the Seeds", This Is Music 3, Side B.

7.4.2

The learner will identify individual instruments [illegible] instrument families of the symphony orchestra visually.

Given visual examples, the learner will identify the instrument or the family by choosing the correct word.

Minimum: 20

7.4.2

Directions:

Select the word which best describes the picture.

Minimum: 20

---

1. TRUMPET

   a. STRING b. WOODWIND c. BRASS d. PERCUSSION

2. HARP

   a. STRING b. WOODWIND c. BRASS d. PERCUSSION

3. TROMBONE

   a. STRING b. WOODWIND c. BRASS d. PERCUSSION

4. TYMPANI

   a. STRING b. WOODWIND c. BRASS d. PERCUSSION

5. CLARINET

   a. STRING b. WOODWIND c. BRASS d. PERCUSSION

6. BASSOON

   a. BASS CLARINET b. CONTRABASSOON c. BASSOON

7. BARITONE

   a. SOUSAPHONE b. BASSOON c. BARITONE

8. CASTANETS

   a. CASTANETS b. MARACAS c. CLARINET

9. CELLO

a. CELLO b. VIOLA c. CELESTA

10. CHIMES

a. BELLS b. CELESTA c. CHIMES

11. BASS CLARINET

a. SAXOPHONE b. BASS CLARINET c. CLARINET

12. SOUSAPHONE

a. SOUSAPHONE b. TROMBONE c. SAXOPHONE

13. FRENCH HORN

a. ENGLISH HORN b. FRENCH HORN c. BARITONE

14. BASS DRUM

a. SNARE DRUM b. TYMPANI c. BASS DRUM

15. VIOLA

a. VIOLA b. CELLO c. VIBRAPHONE

16. CYMBALS

a. GONG b. CYMBALS c. CELESTA

17. PICCOLO

a. OBOE b. PICCOLO c. TROMBONE

18. XYLOPHONE

a. SAXOPHONE b. CYMBALS c. XYLOPHONE

---

19. ENGLISH HORN

a. ENGLISH HORN b. OBOE c. FRENCH HORN

---

20. SAXOPHONE

a. SOUSAPHONE b. BASS CLARINET c. SAXOPHONE

---

21. MARACAS

a. WOODBLOCK b. CASTANETS c. MARACAS

7.4.3

The learner will identify orchestra instruments and their families aurally.

Given aural examples, the learner will identify the family or instrument by choosing the word that describes what he hears.

Minimum: 20

7.4.3

Directions:

Select the word to describe the sound you hear.

Minimum: 20

---

1. a. STRING b. WOODWIND c. BRASS d. PERCUSSION

2. a. STRING b. WOODWIND c. BRASS d. PERCUSSION

3. a. STRING b. WOODWIND c. BRASS d. PERCUSSION

4. a. STRING b. WOODWIND c. BRASS d. PERCUSSION

5. a. STRING b. WOODWIND c. BRASS d. PERCUSSION

6. a. DOUBLEBASS b. BASSOON c. BARITONE

7. a. DOUBLEBASS b. BASSOON c. BARITONE

8. a. CHIMES b. PICCOLO c. BELLS

9. a. CELLO b. XYLOPHONE c. CELESTA

10. a. CLARINET b. CORNET c. CASTANET

11. a. CLARINET b. FLUTE c. VIOLA

12. a. TYMPANI b. GONG c. DOUBLEBASS

13. a. HARP b. CELESTA c. HARMONICA

14. a. CLARINET b. TROMBONE c. OBOE

15. a. MARACAS b. SNARE DRUM c. TYMPANI

16. a. CASTANETS b. TAMBOURINE c. MARACAS

17. a. TROMBONE b. TRUMPET c. ENGLISH HORN

18. a. TROMBONE b. ENGLISH HORN c. TRUMPET

19. a. TUBA b. FRENCH HORN c. BASSOON

20. a. BASS DRUM b. SNAREDRUM c. TYMPANI

21. a. SAXOPHONE b. CELLO c. VIOLIN

22. a. WOOD BLOCK b. CYMBAL c. MARACAS

Teacher Play:

1. BRASS - Lyndal Mitchell, "Dance" from Folk Suite, Making Music Your Own 4, Record 1.

2. STRING - "Minuet" from Eine Kleine Nachtmuik (K-525) Making Music Your Own 7, Record 5.

3. WOODWIND - "Quintet in E flat", Anton Reicha, Learning To Listen To Music, Record VII.

4. PERCUSSION - "Ionisation", Varise.

5. WOODWIND - "Young Person's Guide to the Orchestra". Benjamin Britten.

Next examples are all from "Meet the Instruments", Bowmar Record Company, Side 2.

6. BASSOON
7. DOUBLEBASS
8. BELLS
9. CELESTA
10. CLARINET
11. FLUTE
12. GONG
13. HARP
14. OBOE
15. SNARE DRUM
16. TAMBOURINE
17. TROMBONE
18. TRUMPET
19. TUBA
20. TYMPANI
21. VIOLIN
22. WOODBLOCK

7.4.4

The learner will identify folk, keyboard, and electronic instruments.

Given aural examples, the learner will identify each instrument by choosing the correct word.

Minimum: 9

7.4.4

Directions:

Select the word which describes what you hear.

Minimum: 9

1. a. PIANO b. HARPSICHORD c. ORGAN

2. a. HARPSICHORD b. GUITAR c. BANJO

3. a. BANJO b. HARPSICHORD c. GUITAR

4. a. AUTOHARP b. BANJO c. HARPSICHORD

5. a. ORGAN b. HARPSICHORD c. PIANO

6. a. ORGAN b. HARPSICHORD c. PIANO

7. a. AUTOHARP b. GUITAR c. UKULELE

8. a. ELECTRIC GUITAR b. SYNTHESIZER c. ELECTRIC ORGAN

9. a. ELECTRIC GUITAR b. SYNTHESIZER c. ELECTRIC ORGAN

10. a. ELECTRIC PIANO b. HARPSICHORD c. ELECTRIC ORGAN

---

1. HARPSICHORD - "Fugue in C Minor", J.S. Bach, Making Music Your Own 7, Record 3.
2. GUITAR - Folksingers Guide, Side 2, Band 7.
3. BANJO - "Freight Train", Middle Band 4, Side 1..
4. AUTOHARP - "Mother Maybelle Carter Autoharp", Side 2, Last Band.
5. PIANO - "Revolutionary Etude Op. 10 No. 12", Chopin, Making Music Your Own 7, Record 3.
6. ORGAN - "The Little Fugue in G Minor", J.S. Bach, Making Music Your Own 7, Record 3.

7. UKULELE - tape

8. ELECTRIC GUITAR - "Grandpa", Dedrick, Silver Burdett 4, Record 6.

9. SYNTHESIZER - "Composition for Synthesizer", M. Babbit, Exploring Music 6, Record 14.

10. ELECTRIC ORGAN - "Softly, As In a Morning Sunrise", Recording, Tiger on the Hammond, Jackie Davis.

7.4.5

The learner will identify performing groups aurally.

Given aural examples, the learner will identify each performing group by choosing the correct word.

Minimum: 9

7.4.5

Directions:

Identify the performing group you hear.

Minimum: 9

1. a. ROCK ENSEMBLE b. BAND c. ORCHESTRA

2. a. BAND b. BRASS ENSEMBLE c. ORCHESTRA

3. a. BAND b. JAZZ ENSEMBLE c. ORCHESTRA

4. a. STRING QUARTET b. ORCHESTRA c. FOLK ENSEMBLE

5. a. FOLK ENSEMBLE b. ROCK ENSEMBLE c. BRASS ENSEMBLE

6. a. STRING QUARTET b. BRASS ENSEMBLE c. WOODWIND QUINTET

7. a. MIXED CHORUS b. GIRL'S CHORUS c. MALE CHORUS

8. a. MIXED CHORUS b. GIRL'S CHORUS c. MALE CHORUS

9. a. MIXED CHORUS b. GIRL'S CHORUS c. MALE CHORUS

10. a. QUARTET b. DUET c. TRIO

Teacher Play:

1. ORCHESTRA - "Symphony No. 5", Beethoven.
2. BRASS ENSEMBLE - "Fanfare", Paul Dukas, Making Music Your Own 7, Record 5.
3. BAND - "The Billboard March", recording, Here Comes the Band.
4. STRING QUARTET - "String Quartet in F", Maurice Revel, Making Music Your Own 7, Record 5.
5. ROCK ENSEMBLE - "Rock and Roll", This is Music For Today 8, Side I.
6. WOODWIND QUARTET - "Kleine Kammermusek", Paul Hindemith, Making Music Your Own 7, Record 5.
7. MIXED CHORUS - "I Want To Be Ready", recording, The Tuskegee Institute Choir Sings Spirituals.
8. MALE CHORUS - "Old Man Noah", Arranged by Barthalomew, Recording of Terry Parker High School Choral Department, 1966-1967.
9. GIRL'S CHORUS - "Lift Thine Eyes", Discovering Music Together 8, Album S805R.
10. DUET - "In Bahia Town", Recording, More Songs from Making Music.

7.5.1

The learner will perform from rhythmic notation [illegible] percussion instruments or by clapping.

Given 8 measures of rhythmic notation in a single meter, the learner will clap or play at least 7 measures correctly.

Minimum: 7

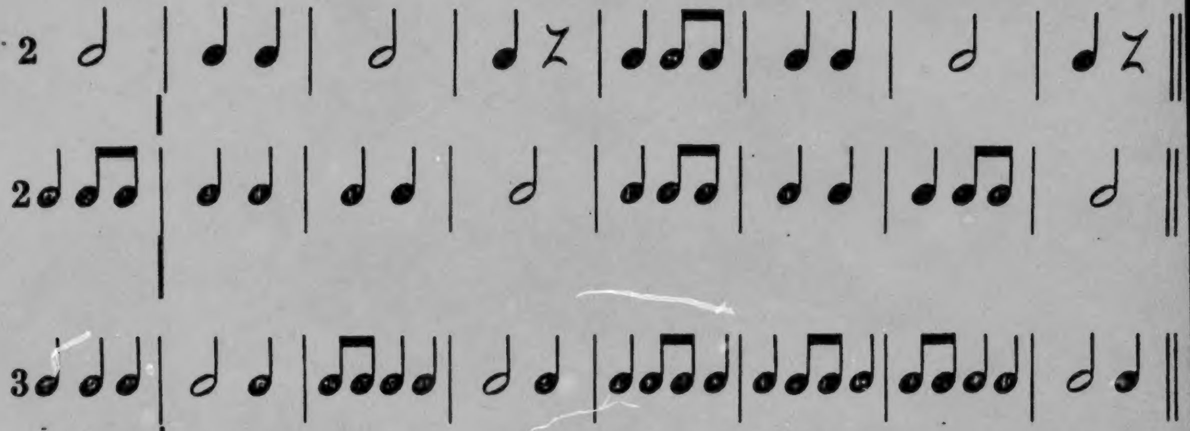
7.5.1

Directions:

Select one of the following rhythm excercises. Clap or play it on a percussion instrument.

Minimum: 7 measures correct

Rhythms



7.5.2

The learner will clap or play the rhythm of a familiar song observing dynamic markings.

Given an excerpt from a familiar song in standard notation, the learner will play/clap the rhythm observing piano, forte, < and > markings.

Minimum: 4

7.5.2

Directions:

Clap or play the rhythm of the following song observing the dynamic markings.

Minimum: 4

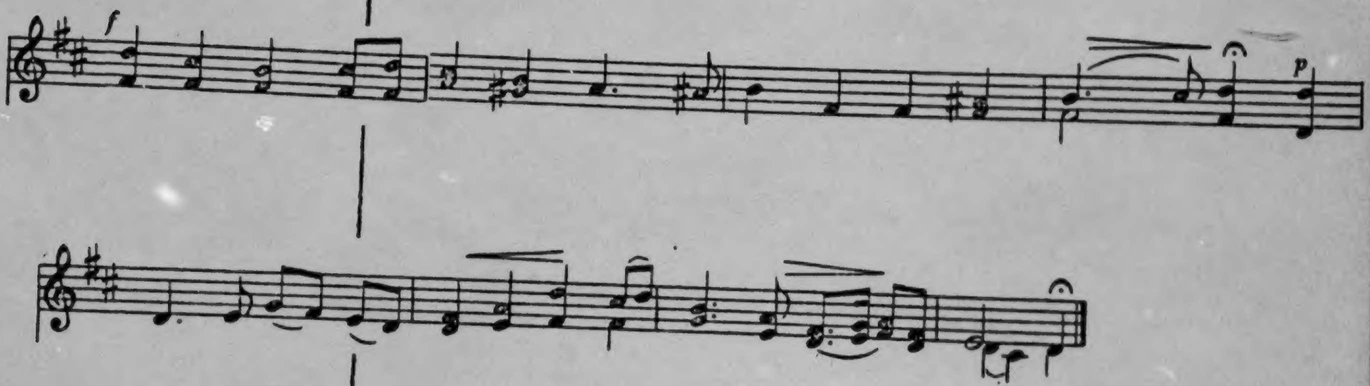
Teacher Check List:

1. PIANO a. Yes b. No

2. FORTE a. Yes b. No

3. < a. Yes b. No

4. > a. Yes b. No



7.5.3

The learner will sing, demonstrating good vocal technique.

Given a familiar song, the learner will sing in a group of not more than 5 with good vocal technique and earn at least 3 "yeses" on the check list.

Minimum: 3

7.5.3

Directions:

Sing a familiar song with not more than 4 other students using the vocal techniques listed below.

Minimum: 3

Check List:

1. Has good posture a. YES b. NO
2. Demonstrates good breath control a. YES b. NO
3. Sings with open mouth (relaxed jaw) a. YES b. NO
4. Demonstrates clear diction [illegible] YES b. NO

7.5.4

The learner will sing a 2 part round with correct pitch and rhythm.

The learner will sing a familiar 2 part round with no more than 5 students on each part and no more than 2 mistakes in pitch and rhythm.

Minimum: 14 of 16 measures

7.5.4

Directions:

Sing a familiar 2 part round twice with no more than 5 students on each part. You will be checked for correct pitch and rhythm.

Minimum: 14 of 16 measures correct

SUGGESTED ROUNDS

"Dona Nobis Pacem"

"Shalom Chaverim"

"Hey Ho! Nobody Home"

"Tallis Canon"

"Thanksgiving Round"

7.5.5

The learner will sing/ play an unfamiliar melody from standard notation.

Given an 8 measure unfamiliar melody in standard notation, the learner will sing or play it with correct rhythm and pitch.

Minimum: 6 measures correct

7.5.5

Directions:

Sing or play one of the following melodies. Study it carefully before you begin. You will be allowed 2 "tries".

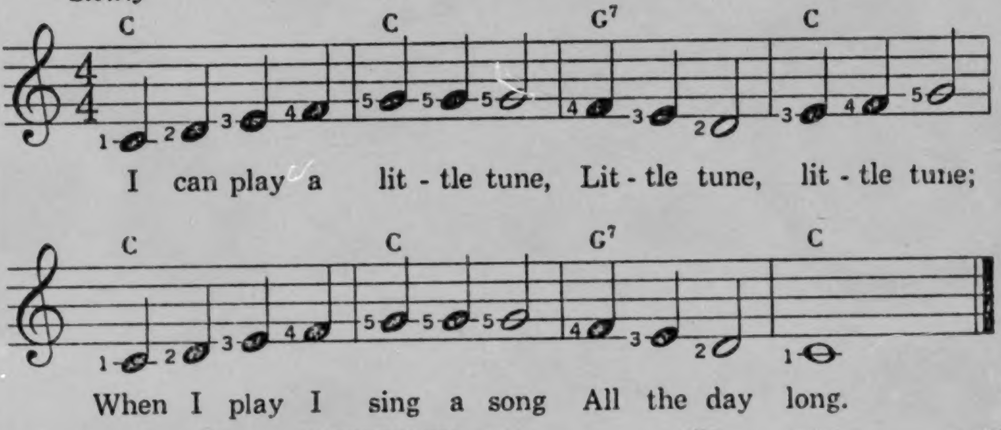
(Note: Letters, Numbers or a Neutral Syllable may be sung.)

Minimum: 6 Measures Correct

I Can Play and Sing

Susan Anthony

Slowly

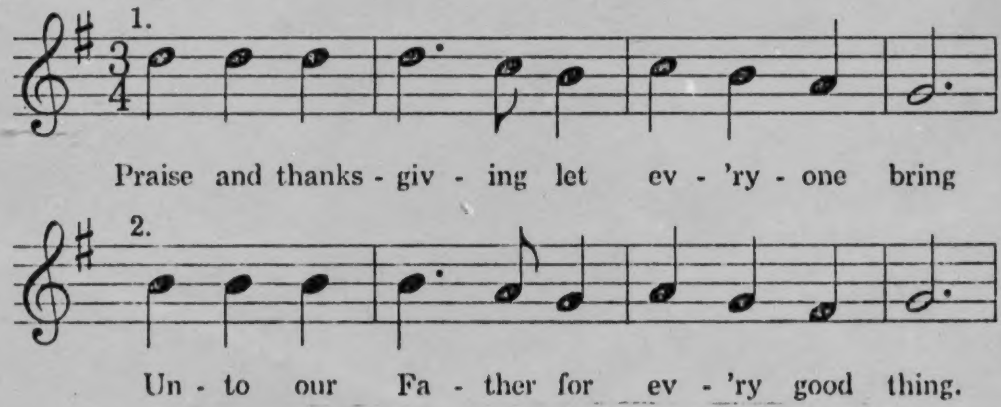

C
C
G7
C
1 2 3 4 5 5 5 4 3 2 3 4 5
I can play a lit - tle tune, Lit - tle tune, lit - tle tune;
C
C
G7
C
1 2 3 4 5 5 5 4 3 2 1
When I play I sing a song All the day long.

Praise and Thanksgiving

Adapted by
Edith Lovell Thomas

Traditional
Alsatian Round

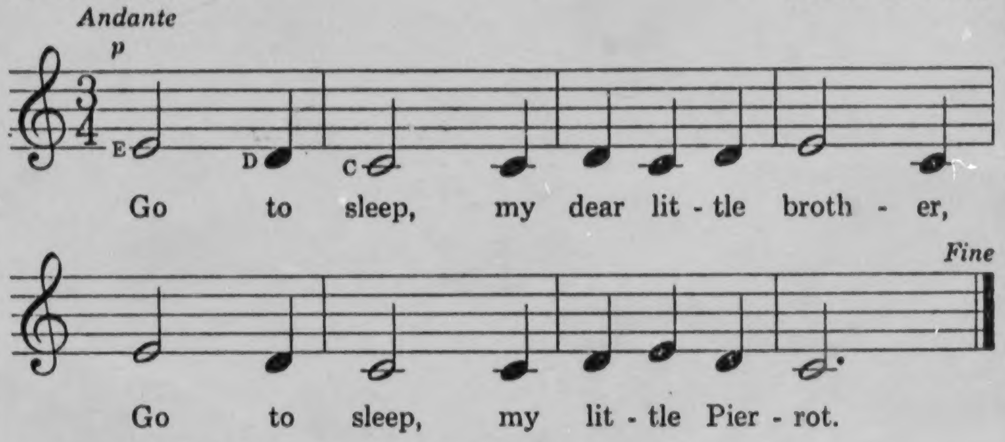
Allegretto


1.
Praise and thanks - giv - ing let ev - 'ry - one bring
2.
Un - to our Fa - ther for ev - 'ry good thing.

French Cradle Song

Translated by J. T. W.

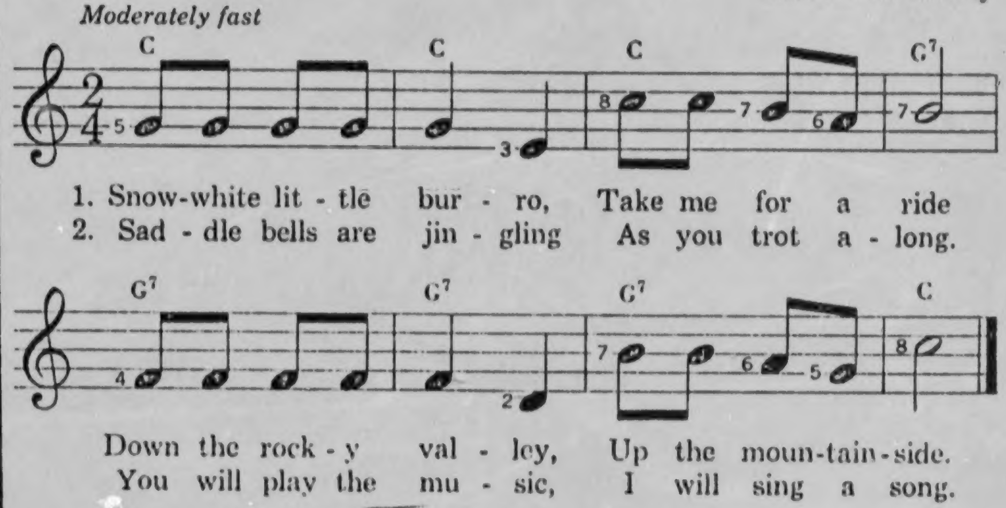
French Folk Song


Andante
p
E
D
C
Go to sleep, my dear lit - tle broth - er,
Fine
Go to sleep, my lit - tle Pier - rot.

Snow-White Little Burro

S. C.

Chilean Folk Melody


Moderately fast
C
C
C
G7
5
3
8
7
6
7
1. Snow-white lit - tle bur - ro, Take me for a ride
2. Sad - dle bells are jin - gling As you trot a - long.
G7
G7
G7
C
4
2
7
6
5
8
Down the rock - y val - ley, Up the moun-tain-side.
You will play the mu - sic, I will sing a song.

7.5.6

The learner will create and perform a rhythmic ostinato 2 measures in length.

Given a familiar song and a percussion instrument, the learner will create a rhythmic ostinato 2 measures in length and perform it while the class sings.

Minimum: Play correct rhythm 7 times out of 8

7.5.6

Directions:

Create a rhythmic ostinato, 2 measures in length to accompany a familiar song. (Your teacher may help write it on the board.) Play your ostinato on a percussion instrument as the class sings the song.

Minimum: Play correct rhythm 7 times out of 8

7.5.7

The learner will write an original 8 measure melody [illegible] C major.

Given a choice of 3/4 or 4/4 meter, the learner will write an original 8 measure melody in correct standard notation.

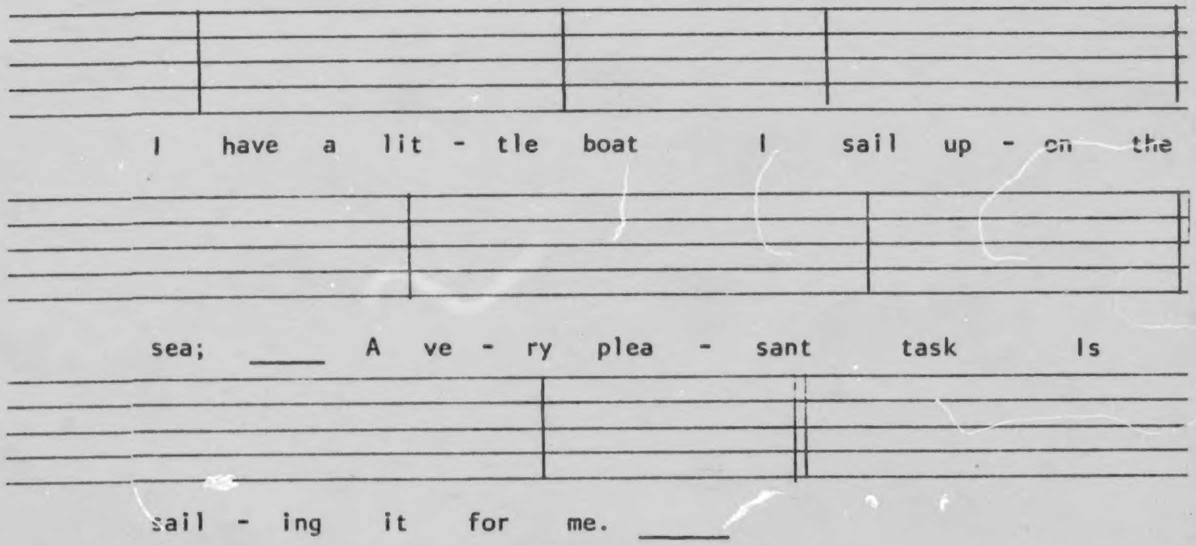
Minimum: 7 measures in correct standard notation

7.5.7

Directions:

Write an 8 measure original melody in 3/4 or 4/4 meter in the key of C major. Remember to end on the note C. You must have the correct number of beats in each measure. You may set this poem to music or write a melody without words.

Minimum: 7 measures in correct standard notation.


I have a lit - tle boat I sail up - on the
sea; ____ A ve - ry plea - sant task Is
sail - ing it for me. ____

7.6.1

The learner will identify contemporary types of music used in concerts.

Given descriptive phrases in Part 1 and aural examples in Part 11, the learner will identify contemporary types of music by choosing the correct terms.

Minimum: 8

7.6.1

Directions: Part I

Select the word which matches the description.

Minimum: 8

---

1. A play that includes dialogue, singing, acting and dancing.

   a. JAZZ b. POP c. ROCK d. BROADWAY MUSICAL e. COUNTRY

2. A style in which the rhythm is the main material, electric amplifiers usually used.

   a. JAZZ b. POP c. ROCK d. BROADWAY MUSICAL e. COUNTRY

3. Light entertainment music.

   a. JAZZ b. POP c. ROCK d. BROADWAY MUSICAL e. COUNTRY

4. Characterized by syncopation and improvization.

   a. JAZZ b. POP c. ROCK d. BROADWAY MUSICAL e. COUNTRY

Part 11

Choose the word which describes the music you hear.

5. a. JAZZ b. POP c. ROCK d. BROADWAY MUSICAL e. COUNTRY

6. a. JAZZ b. POP c. ROCK d. BROADWAY MUSICAL e. COUNTRY

7. a. JAZZ b. SOUL c. ROCK d. BROADWAY MUSICAL e. COUNTRY

8. a. JAZZ b. SOUL c. ROCK d. BROADWAY MUSICAL e. COUNTRY

Teacher Play:

5. An obvious example of "Rock"
6. An obvious example of "Pop"
7. A Broadway Musical such as "Consider Yourself" (Oliver)
8. An obvious example of "Jazz"

7.6.2

The learner will identify traditional types of music used in concerts, entertainment, worship and recreation.

Given descriptive phrases in Part I and aural examples in Part II, the learner will identify traditional types of music by choosing the correct term.

Minimum: 24

7.6.2

Directions: Part I

Select the word which matches the description.

Minimum: 24

---

1. A classical dance form which uses costumes and settings and tells a story.

a. PROGRAM MUSIC
b. SPIRITUAL
c. BALLET
d. ART SONG
e. SYMPHONY

---

2. A composed song with accompaniment which expresses the meaning or mood of the text.

a. PROGRAM MUSIC
b. SPIRITUAL
c. BALLET
d. ART SONG
e. SYMPHONY

---

3. Instrumental music based on a story, painting, event, etc.

a. PROGRAM MUSIC
b. SPIRITUAL
c. BALLET
d. ART SONG
e. SYMPHONY

---

4. An orchestral composition usually consisting of 3 or 4 movements.

a. PROGRAM MUSIC
b. SPIRITUAL
c. BALLET
d. ART SONG
e. SYMPHONY

---

5. A drama sung throughout to the accompaniment of an orchestra.

a. FOLK MUSIC
b. OPERA
c. CHAMBER MUSIC
d. ART SONG
e. PATRIOTIC MUSIC

---

6. Music written for small instrumental ensembles.

a. FOLK MUSIC
b. OPERA
c. CHAMBER MUSIC
d. ART SONG
e. PATRIOTIC MUSIC

7. Songs characteristic of "common people".

a. FOLK MUSIC
b. OPERA
c. CHAMBER MUSIC
d. ART SONG
e. PATRIOTIC MUSIC

8. Music expressing pride in one's country.

a. FOLK MUSIC
b. OPERA
c. CHAMBER MUSIC
d. ART SONG
e. PATRIOTIC MUSIC

9. A composition on a religious topic for solo, chorus, and orchestra.

a. SPIRITUAL
b. HYMN
c. OPERA
d. ORATORIO

10. Religious folk song.

a. SPIRITUAL
b. HYMN
c. OPERA
d. ORATORIO

11. A song of praise or adoration.

a. SPIRITUAL
b. HYMN
c. OPERA
d. ORATORIO

Part II

Choose the word which best describes what you hear.

12. "Billy The Kid"

a. FOLK MUSIC
b. ART SONG
c. BALLET
d. OPERA
e. ORATORIO

7.6.2 Cont'd

7.6.2 Cont'd

13. "The Erl King"

a. FOLK MUSIC
b. ART SONG
c. BALLET
d. OPERA
e. SPIRITUAL

14. "Habanera" from Carmen

a. FOLK MUSIC
b. ART SONG
c. BALLET
d. OPERA
e. SPIRITUAL

15. "The John B. Sails"

a. FOLK SONG
b. ART SONG
c. BALLET
d. OPERA
e. ORATORIO

16. "Surprise"

a. PROGRAM MUSIC
b. SYMPHONY
c. CHAMBER MUSIC
d. PATRIOTIC MUSIC
e. SONATA

17. "Eine Kleine Nachtmusik"

a. PROGRAM MUSIC
b. SYMPHONY
c. CHAMBER MUSIC
d. PATRIOTIC MUSIC
e. SONATA

18. "Danse Macabre"

a. PROGRAM MUSIC
b. SYMPHONY
c. CHAMBER MUSIC
d. PATRIOTIC MUSIC
e. SONATA

19. "Battle Hymn of the Republic"

a. PROGRAM MUSIC
b. SYMPHONY
c. CHAMBER MUSIC
d. PATRIOTIC MUSIC
c. SONATA

20. "Hallelujah Chorus" from The Messiah

a. SPIRITUAL c. ORATORIO
b. HYMN d. CANTATA

21. "Joshua Fit The Battle of Jericho"

a. SPIRITUAL c. ORATORIO
b. HYMN d. CANTATA

22. "God Of Our Fathers"

a. SPIRITUAL c. ORATORIO
b. HYMN d. CANTATA

23. "Gold and Silver"

a. SQUARE DANCE c. PARADE
b. SKATING d. POLKA

24. "Stars and Stripes Forever"

a. SQUARE DANCE c. PARADE
b. SKATING d. POLKA

25. "Push Her Away"

a. SQUARE DANCE c. PARADE
b. SKATING d. POLKA

Teacher Play:

12. "Billy The Kid", Copland, Making Music Your Own 7, Record 1.

13. "Erl King", Schubert, Making Music Your Own 7, Record VI.

14. "Habanera" from Carmen, Discovering Music Together 8, Album S803R

15. "The John B. Sails", Making Music Your Own 7, Record 7.

16. "Surprise Symphony", Haydn, Making Music Your Own 7, Record 2.

17. "Eine Kleine Nachtmusik", Mozart, Making Music Your Own 7, Record V.

18. "Danse Macabre", Saint-Saens, The Magnificent Sound of the Philadelphia Orchestra Album, Side 2, Band 1.

19. "Battle Hymn of The Republic", Exploring Music, Book 5, Record 2.

20. "Hallelujah! Chorus", from The Messiah, Making Music Your Own 7, Record IV.

21. "Joshua Fit the Battle of Jericho", Making Music Your Own 7, Record 8.

22. "God of Our Fathers", Sound Beat and Feeling, Record 6.

23. "Honor Your Partner", Waltz Music, Side 4.

24. "Stars and Stripes Forever", Recording, American Military Marches.

25. "Honor Your Partner", Square Dance, Album 2, Side 6.

7.6.3

The learner will identify uses of music by businesses

Given a list of uses of music, the learner will select a business which uses music for each auxiliary purpose listed.

Minimum: 4

7.6.3

Directions:

Choose the business which uses the music in the way described.

Minimum: 4

1. Plays soothing music to calm people's nerves.
   - a. TV/RADIO
   - b. MOVIE
   - c. GROCERY STORE
   - d. RESTAURANT
   - e. DENTIST'S OFFICE

---

2. Singing commercial for dill pickles.
   - a. TV/RADIO
   - b. MOVIE
   - c. GROCERY STORE
   - d. RESTAURANT
   - e. DENTIST'S OFFICE

---

3. Uses music to create a sense of well being and to encourage buying.
   - a. TV/RADIO
   - b. MOVIE
   - c. GROCERY STORE
   - d. RESTAURANT
   - e. DENTIST'S OFFICE

---

4. Uses music on a sound track to set mood of story.
   - a. TV/RADIO
   - b. MOVIE
   - c. GROCERY STORE
   - d. RESTAURANT
   - e. DENTIST'S OFFICE

---

5. Plays quiet music to aid digestion.
   - a. TV/RADIO
   - b. MOVIE
   - c. GROCERY STORE
   - d. RESTAURANT
   - e. DENTIST'S OFFICE

7.6.4

The learner will identify American Indian, Latin American, Oriental, African and Jewish ethnic music.

Given aural examples of ethnic music, the learner will identify each ethnic group by choosing the correct word.

Minimum: 8

7.6.4

Directions:

Choose the correct word to describe what you hear.

Minimum: 8

1. a. AFRICAN
   b. AMERICAN INDIAN
   c. JEWISH
   d. LATIN AMERICAN
   e. ORIENTAL

2. a. AFRICAN
   b. AMERICAN INDIAN
   c. JEWISH
   d. LATIN AMERICAN
   e. ORIENTAL

3. a. AFRICAN
   b. AMERICAN INDIAN
   c. JEWISH
   d. LATIN AMERICAN
   e. ORIENTAL

4. a. AFRICAN
   b. AMERICAN INDIAN
   c. JEWISH
   d. LATIN AMERICAN
   e. ORIENTAL

5. a. AFRICAN
   b. AMERICAN INDIAN
   c. JEWISH
   d. LATIN AMERICAN
   e. ORIENTAL

6. a. AFRICAN
   b. AMERICAN INDIAN
   c. JEWISH
   d. LATIN AMERICAN
   e. ORIENTAL

7. a. AFRICAN
   b. AMERICAN INDIAN
   c. JEWISH
   d. LATIN AMERICAN
   e. ORIENTAL

8. a. AFRICAN
   b. AMERICAN INDIAN
   c. JEWISH
   d. LATIN AMERICAN
   e. ORIENTAL

9. a. AFRICAN
   b. AMERICAN INDIAN
   d. JEWISH
   d. LATIN AMERICAN
   e. ORIENTAL

10. a. AFRICAN
    b. AMERICAN INDIAN
    c. JEWISH
    d. LATIN AMERICAN
    e. ORIENTAL

Teacher Play:

1. ORIENTAL - "Ancient Chinese Temple Music", Exploring Music, Book 6, Record 11.
2. JEWISH - "Who Can Retell?", This Is Music for Today 8, Side T.
3. LATIN AMERICAN - "Golden Orange", Exploring Music, Book 6, Record 6.
4. ORIENTAL - "Flower Drum Song", Exploring Music, Book 6, Record 4.
5. AFRICAN - "Prayer for Africa", Exploring Music, Book 6, Record 5.
6. AMERICAN INDIAN - "Grain Dance", ABC 8, Record 6, Side K, Band 1.
7. LATIN AMERICAN - "Trinidad", Exploring Music, Book 6, Record 6.
8. AFRICAN - "Nana Kru", Exploring Music, Book 6, Record 5.
9. JEWISH - "Agil V'esmach", This Is Music For Today 8, Side T.
10. AMERICAN INDIAN - "Hopi Basket Dance", ABC 8, Record 6, Band 5.

7.6.5

The learner will identify a characteristic of 4 historical periods and arrange the periods in chronological order.

Given a list of characteristics and dates, the learner will select the correct historical period for each.

Minimum: 8

7.6.5

Directions:

Choose the correct word.

Minimum: 8

1. Great experimentation and extremes.

a. ROMANTIC b. CONTEMPORARY c. CLASSIC d. BAROQUE

2. Personal feeling expressed in art songs.

a. ROMANTIC b. CONTEMPORARY c. CLASSIC d. BAROQUE

3. Ornate polyphonic music written for royal patrons.

a. ROMANTIC b. CONTEMPORARY c. CLASSIC d. BAROQUE

4. Clearly defined form and balance.

a. ROMANTIC b. CONTEMPORARY c. CLASSIC d. BAROQUE

1. 1600 - 1750

a. ROMANTIC b. CONTEMPORARY c. CLASSIC d. BAROQUE e. MEDIEVAL

2. 1750 - 1820

a. ROMANTIC b. CONTEMPORARY c. CLASSIC d. BAROQUE e. MEDIEVAL

3. 1820 - 1900

a. ROMANTIC b. CONTEMPORARY c. CLASSIC d. BAROQUE e. MEDIEVAL

4. 1900 - ?

a. ROMANTIC b. CONTEMPORARY c. CLASSIC d. BAROQUE e. MEDIEVAL

7.6.6

The learner will identify the title and composer of one aural example from each historical period.

Given 4 aural examples, the learner will identify the title and composer of a composition from each period.

Minimum: 8

7.6.6

Directions:

Number these musical examples in the order in which you hear them.

Minimum: 8

1. "Rite of Spring" 1 2 3 4
2. "Little Fugue in G Minor" 1 2 3 4
3. "Surprise Symphony" 1 2 3 4
4. "The Trout" 1 2 3 4

Choose the correct composer for each piece.

5. "Rite of Spring"

   a. Bach b. Haydn c. Schubert d. Stravinsky e. Beethoven

6. "Little Fugue in G Minor"

   a. Bach b. Haydn c. Schubert d. Stravinsky e. Beethoven

7. "Surprise Symphony"

   a. Bach b. Haydn c. Schubert d. Stravinsky e. Beethoven

8. "The Trout"

   a. Bach b. Haydn c. Schubert d. Stravinsky e. Beethoven

Teacher Play:

1. "Little Fugue in G Minor", Bach, Making Music Your Own 7, Record.
2. "Surprise Symphony", Haydn, Making Music Your Own 7, Record.
3. "The Trout", Schubert, Exploring Music, Book 6, Record 3.
4. "Rite of Spring", Stravinsky, Sound, Shape and Symbol, Record 6, Side L.

7.6.7

The learner will identify the main duty/skills required for specified music careers.

Given descriptions of the main duty/skills required the learner will identify the correct music careers.

Minimum: 10

7.6.7

Directions:

Select the correct career for each description below.

Minimum: 10

1. Directs an orchestra, band or chorus.

a. ARRANGER c. CONDUCTOR

b. THERAPIST d. COMPOSER

---

2. Sings, plays or dances.

a. ARRANGER c. CONDUCTOR

b. PERFORMER d. CRITIC

---

3. Creates music.

a. COMPOSER c. CRITIC

b. FACTORY WORKER d. ARRANGER

---

4. Plans the particular way a group will perform the music in a special style.

a. COMPOSER c. CONDUCTOR

b. PERFORMER d. ARRANGER

---

5. Repairs and tunes pianos.

a. FACTORY WORKER c. DISC JOCKEY

b. T.V. PERSONNEL d. PIANO TUNER

---

6. Helps people to learn music.

a. TEACHER c. LIBRARIAN

b. THERAPIST d. PERFORMER

---

7. Use music to help in curing people's minds and bodies.

a. TEACHER c. LIBRARIAN

b. THERAPIST d. PERFORMER

---

8. Plays records with appropriate remarks on the radio.

a. LIBRARIAN
c. DISC JOCKEY
b. TEACHER
d. CRITIC

---

9. Builds/makes musical instruments.

a. PIANO TUNER
c. T.V. PERSONNEL
b. FACTORY WORKER
d. CRITIC

---

10. Catalogues and circulates musical materials.

a. LIBRARIAN
c. THERAPIST
b. TEACHER
d. ARRANGER

---

11. Works with sound equipment to transmit music.

a. DISC JOCKEY
c. THERAPIST
b. SOUND ENGINEER
d. PIANO TUNER

---

12. Writes opinions and impressions for newspaper.

a. THERAPIST
c. CRITIC
b. TEACHER
d. COMPOSER

7.6.8

The learner will identify leisure time activities which give personal satisfaction, promote music in the community or utilize music as an auxiliary

Given a list of leisure time activities, the learner will identify them as giving personal satisfaction, promoting music in the community or utilizing music as an auxiliary.

Minimum: 8

7.6.8

Directions:

Choose "A" for activities which use music as an auxiliary; "P" for music activities which primarily give personal satisfaction, and "C" for activities which promote music in the community.

Minimum: 8

1. Help in a fund raising drive as a member of the symphony guild.

   a. A b. P c. C

2. Skate at the roller rink.

   a. A b. P c. C

3. Purchase a collection of tapes and records.

   a. A b. P c. C

4. Attend concerts at the Civic Auditorium or Coliseum.

   a. A b. P c. C

5. Play the piano at home for yourself.

   a. A b. P c. C

6. Dance with a square dance club.

   a. A b. P c. C

7. Serve on a committee for Civic Music Association.

   a. A b. P c. C

8. Gather 3 friends in your living room to play and sing.

   a. A b. P c. C

9. Sing in a community chorus.

   a. A b. P c. C

10. Learn to play the guitar.

    a. A b. P c. C

APPENDIX G

JUNIOR HIGHSCHOOL GENERAL MUSIC
CURRICULUM ADHERENCE
TO
SAFE MODEL SPECIFICATIONS
(VERIFICATION)

THE DUVAL COUNTY SCHOOL BOARD

ADMINISTRATION BUILDING
1325 SAN MARCO BOULEVARD, JACKSONVILLE, FLORIDA 32207

JOHN T. GUNNING
SUPERINTENDENT OF SCHOOLS

BOARD MEMBERS
William E. Carter, Chairman
Wendell P. Holmes, Jr., Vice-Chairman
Hugh Schulman
Mrs. Gene Miller
James S. Hornsby
William S. Mathias, Jr.
Joseph L. Cullen

MEMORANDUM

TO: Dr. John W. Grieder, Director
Performance-Based Curriculum Development

FROM: Stella M. Gourneau
Coordinator of Music

SUBJECT: Evaluation of Curriculum Development Products

DATE: August 18, 1975

This memo confirms our telephone conversation regarding the possibility of your reviewing the curriculum products for the junior highschool course entitled "General Music" at this time. (The affirmative answer is appreciated.)

The performance objective, criterion measures, and criterion referenced tests are enclosed for your evaluation of their adherence to the specifications set forth in SAFE.

Necessary revisions, based on your evaluation, will be made before the products are duplicated and distributed for preliminary field trials.

If the products meet the specifications, a sign-off is all I need!

SMG:rjr

Approved:

JW Grieder
Dr. John Grieder, Director
Performance Based Curriculum Development

APPENDIX H

JUNIOR HIGHSCHOOL GENERAL MUSIC
CURRICULUM VALIDATION
(VERIFICATION)

(SAMPLE)

THE DUVAL COUNTY SCHOOL BOARD

ADMINISTRATION BUILDING
1325 SAN MARCO BOULEVARD, JACKSONVILLE, FLORIDA 32207

JOHN T. GUNNING
SUPERINTENDENT OF SCHOOLS

BOARD MEMBERS
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Hugh Schulman
Mrs. Gene Miller
James S. Hornsby
William S. Mathias, Jr.
Joseph L. Cullen

August 18, 1975

Dr. Fred W. Vorce
Music Consultant
State Department of Education
Tallahassee, Florida 32304

Dear Dr. Vorce:

I am coordinating the tedious processes required in the development of a performance-based curriculum for the junior highschool General Music course. The products (performance objectives, related criterion measures, and pre and post tests) developed thus far are enclosed. Would you please examine them for validation purposes? The attached list of questions contain the criteria against which you are to judge them for content validity.

No empirical data has been collected on these products at this time. I am depending on experts in the field of music, curriculum development, and evaluation to assist me with the validation procedures required at this stage in the curriculum development process.

Necessary revisions, based on your evaluation, will be made before the products are duplicated and distributed for preliminary field trials.

Your assistance in expediting this validation process is appreciated -- I am aware of your rigorous schedule.

Sincerely,

Stella M. Gourneau
Stella M. Gourneau

SMG:rjr

(SAMPLE)

CRITERIA
FOR
EVALUATING CONTENT VALIDITY

A. Are the performance objectives properly formulated? Do they specify observable behavior, indicate conditions under which the student is expected to demonstrate achievement (grade of music, type of equipment, time limits, number of examples, etc.), and establish a criterion of evaluation (correct trials, comparative quality of response, etc.)?

B. Is the test item/instrument congruent with the objective it is supposed to measure? Does it measure only the content/skill stated in the objective? Does it measure all performance stated in the objective? Is the communication form and vocabulary appropriate for target population?

C. Are the objectives essential to the successful performance of students in the particular subject area? Are the objectives consistent with other objectives in the subject? in the strand? in the level? Is the sequence of objectives logical in order? appropriate for the target population?

RALPH D. TURLINGTON
COMMISSIONER

STATE OF FLORIDA
DEPARTMENT OF EDUCATION
TALLAHASSEE 32304

Ms. Stella M. Gourneau
Duval County Schools
1741 Francis Street
Jacksonville, Florida 32209

Dear Stella:

I have reviewed the Performance-based Curriculum for Junior High School General Music Courses you have developed and find them quite in keeping with the Florida Curriculum recommendations as reflected in the FLORIDA CATALOG OF MUSIC OBJECTIVES.

The objectives are specific, both in terms of behavior and conditions under which such behavior will be exhibited. The assessment items are congruent with the objectives and, when compared to the FLORIDA CATALOG, appear to be in keeping with those spelled out in that document as essential for the achievement of the program described.

I commend you on a very functional product with the required concern for theoretical accuracy. Please supply me with a copy of the finished product as it should prove advantageous to my office to keep a copy on file for reference by other districts.

Again, my compliments on a job well done!

Sincerely,

F. W. Vorce Jr

F. W. Vorce, Jr., Ph.D.
Music Consultant

FWV/cd

MEMORANDUM

TO: Stella M. Gourneau
Coordinator, Music

FROM: Dr. Otto F. Beckham
Supervisor, Music Education

SUBJECT: Review of Procedures of Assessing Student Performance in Junior High General Music

DATE: September 15, 1975

I have reviewed the instruments that you are processing for use in assessing junior high general music skills and knowledge for junior high students in the Duval County School District, as well as to specific instruments such as objectives, pre and post test for measuring these student achievements.

Due to the fact that you have kept me informed almost on a daily basis as to your progress, I feel reasonably comfortable in evaluating the instruments that you have produced.

The procedures which you have used in my estimation are basically sound and the results of the tests have certainly had an impact on my thinking as to implementation of your program into all junior high general music classes in the Duval County School District.

These instruments are certainly in line with the thinking and projections for music in Duval County and I am certainly aware of the great amount of effort that went into developing them.

I appreciate personally your involvement in this program and I assure you that I have every intention of implementing this curriculum next year.

Congratulations on a fine Maxi I practicum.

OFB/1

THE DUVAL COUNTY SCHOOL BOARD

ADMINISTRATION BUILDING
1325 SAN MARCO BOULEVARD, JACKSONVILLE, FLORIDA 32207

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Mrs. Gene Miller
James S. Hornsby
William S. Mathias, Jr.
Joseph L. Cullen

September 8, 1975

Ms. Stella Gourneau
1741 Francis Street
Jacksonville, Florida 32209

Dear Stella:

This is to inform you that I have reviewed the performance objectives, criterion measures and pre and post tests for junior high school General Music.

After checking the criteria for evaluating content validity, I feel that the procedure is definitive, adequate and sound. You are to be commended on the development of this new method of data collection in music.

Congratulations on a job well done. I shall be happy to give you any assistance you may need in the completion of this project.

Sincerely,

Norma S. White

Norma S. White
Coordinator, Secondary Music

NSW:rjr

APPENDIX I

JUNIOR HIGHSCHOOL GENERAL MUSIC
STUDENT TEST BOOKLETS
PRE AND POST TESTS

JUNIOR HIGHSCHOOL GENERAL MUSIC

MUSIC ACHIEVEMENT TEST

LEVEL 7 - PRE TEST

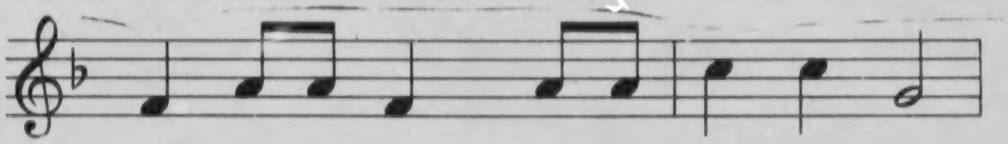
7.1.1
Minimum ___3___

Directions:

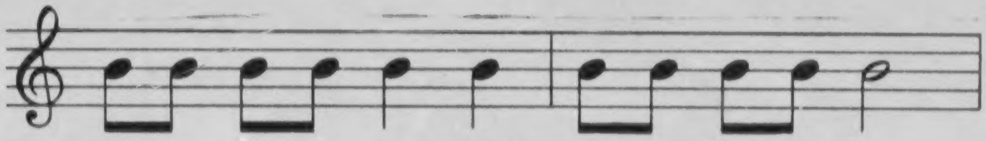
Below are examples of melodic direction. Only one of each pair of examples will be played. Indicate which one you hear, a or b.

---

a.



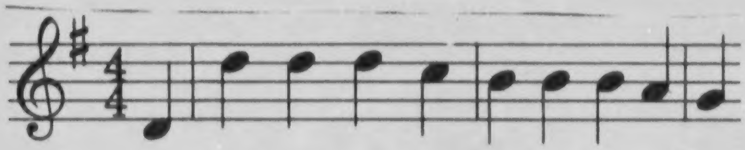
b.



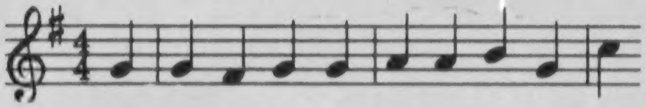
1. a. WAS PLAYED b. WAS PLAYED

---

a.



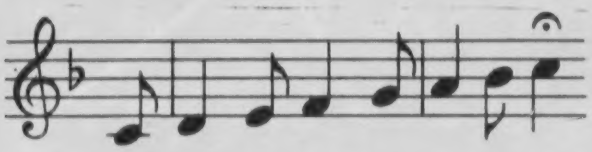
b.



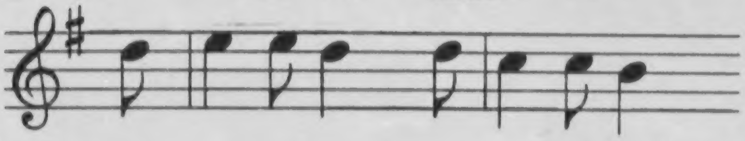
2. a. WAS PLAYED b. WAS PLAYED

---

a.



b.

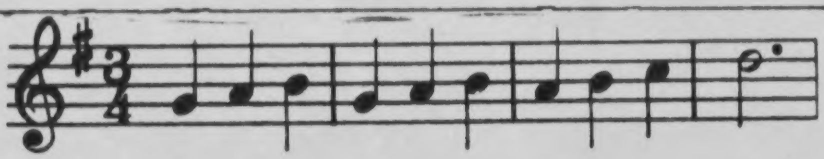


3. a. WAS PLAYED b. WAS PLAYED

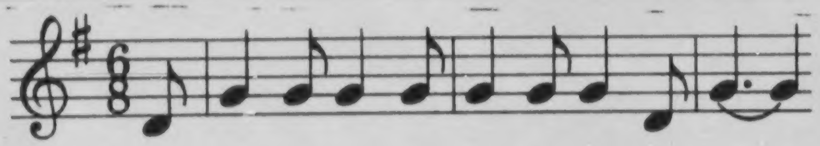
7.1.2.
Minimum 3

Directions: Part I

Look at the following melodies and choose the word which best describes each.



4. a. STEPS b. SKIPS c. REPEATED TONES



5. a. STEPS b. SKIPS c. REPEATED TONES

Directions: Part II

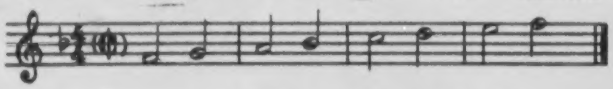
One of the above melodies will be played. Mark the number of the one you hear.

6. a. 4 b. 5

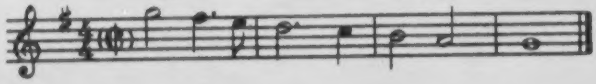
7.1.3
Minimum 3

Directions:

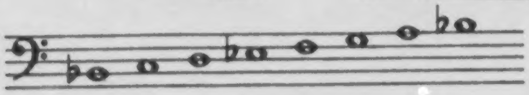
Identify the examples below which are diatonic scales.



7. a. YES b. NO



8. a. YES b. NO



9. a. YES b. NO

354

7.1.4
Minimum 3

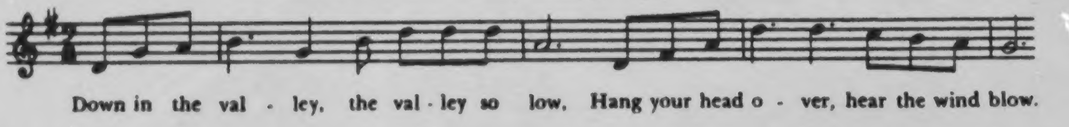
Directions: Part I

[illegible]ect the word that describes what you hear.

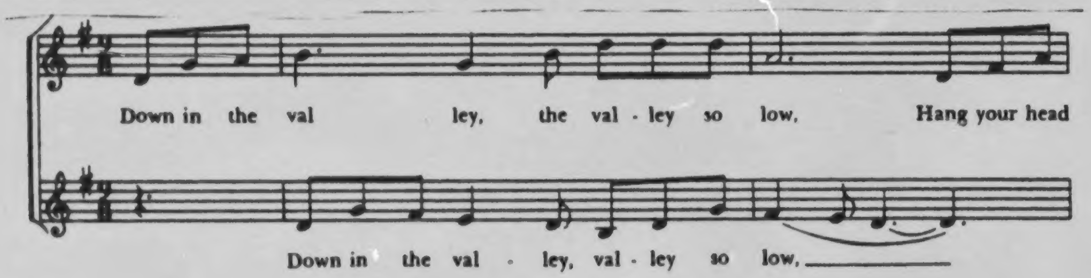
10. a. MELODY b. HARMONY

Directions: Part II

Mark the word that best describes what you see.


Down in the val - ley, the val - ley so low, Hang your head o - ver, hear the wind blow.

11. a. MELODY b. HARMONY


Down in the val ley, the val - ley so low, Hang your head
Down in the val - ley, val - ley so low,

12. a. MELODY b. HARMONY

7.1.5
Minimum

Directions:

Select the word which best describes the music you hear.

13. a. HOMOPHONIC b. POLYPHONIC

14. a. HOMOPHONIC b. POLYPHONIC

15. a. HOMOPHONIC b. POLYPHONIC

7.2.1
Minimum 3

Directions: Part I

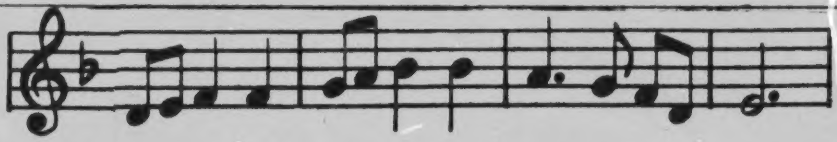
Select the correct meter signature for each example you hear.

16. a. 2/4 b. 3/4 c. 4/4

17. a. 2/4 b. 3/4 c. 4/4

Directions: Part II

Select the correct meter signature for this example.



18. a. 3/4 b. 3/8 c. 4/4

7.2.2
Minimum 4

Directions: Part I

Select the answer which has the following terms arranged in the proper order from slow to fast.

19.	a.	b.	c.	d.
	PRESTO ALLEGRO LARGO ANDANTE	ALLEGRO PRESTO ANDANTE LARGO	LARGO ANDANTE ALLEGRO PRESTO	ANDANTE LARGO PRESTO ALLEGRO

Directions: Part II

Select the term which best describes what you hear.

20. a. ALLEGRO b. ANDANTE c. PRESTO

21. a. ALLEGRO b. PRESTO c. LARGO

22. a. ACCELERANDO b. RITARDANDO c. NEITHER

7.2.3
Minimum 5

Directions:

Below are examples of notes and rests. Choose the note(s) or rest(s) equal in value to each example in the box.

23. ♩ ♩ a. 𝅝 b. ♩ c. ♪ d. 𝅗𝅥

24. 𝅗𝅥 𝅗𝅥 a. 𝅝 b. ♩ c. ♪ d. 𝅗𝅥

25. 𝄾 𝄾 a. 𝅝 b. ♩ c. ♪ d. 𝅗𝅥

26. 𝅝 a. 𝄼 𝄼 b. 𝄾 𝄾 c. 𝄽 𝄽 d. 𝄻 𝄻

27. ♩ a. 𝄼 𝄼 b. 𝄾 𝄾 c. 𝄽 𝄽 d. 𝄻 𝄻

28. 𝄼 a. 𝅗𝅥 𝅗𝅥 b. 𝄾 𝄾 c. 𝄽 𝄽 d. 𝅝

7.2.4
Minimum 4

Directions: Part I

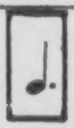
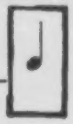
Choose the correct word to complete the sentence.

A dot placed __________ a note increases it's value by one-half.

29. a. UNDER b. BESIDE c. BEFORE

A dot placed __________ a note means it should be played short/detached.

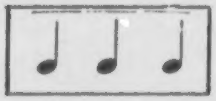
30. a. UNDER b. BESIDE c. BEFORE

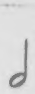
 is held __________ 

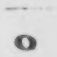
31. a. LONGER THAN b. SHORTER THAN c. SAME AS

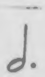
Directions: Part II

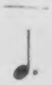
Select the notes equal in value to the note(s) given in each example.

32. 

a. 

b. 

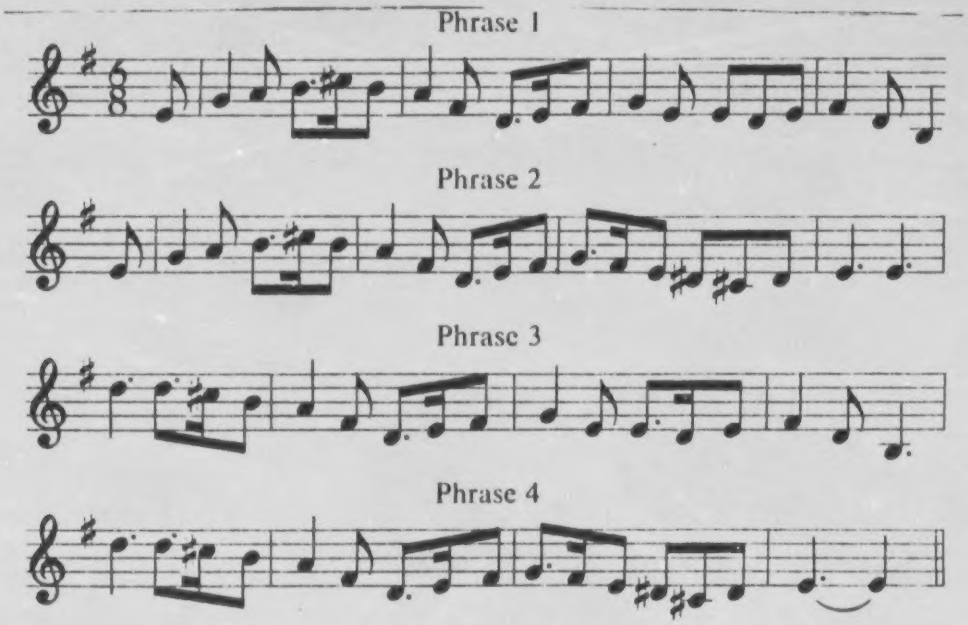
c. 

d. 

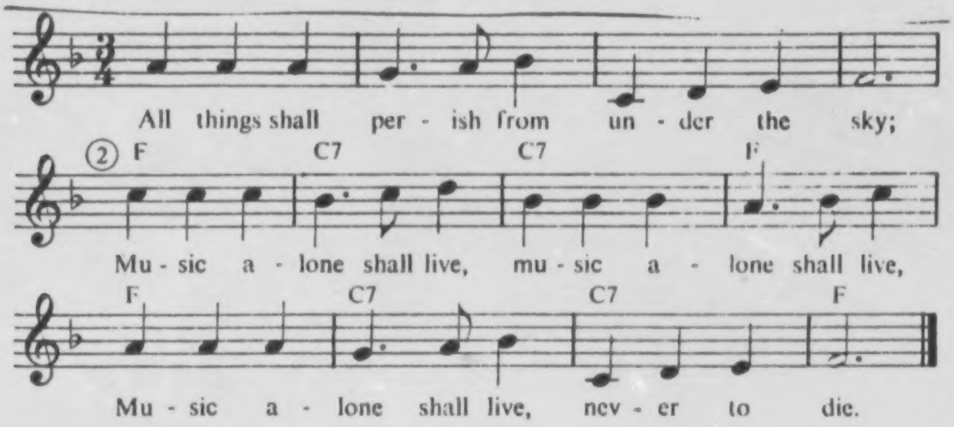
7.3.1
Minimum 3

Directions:

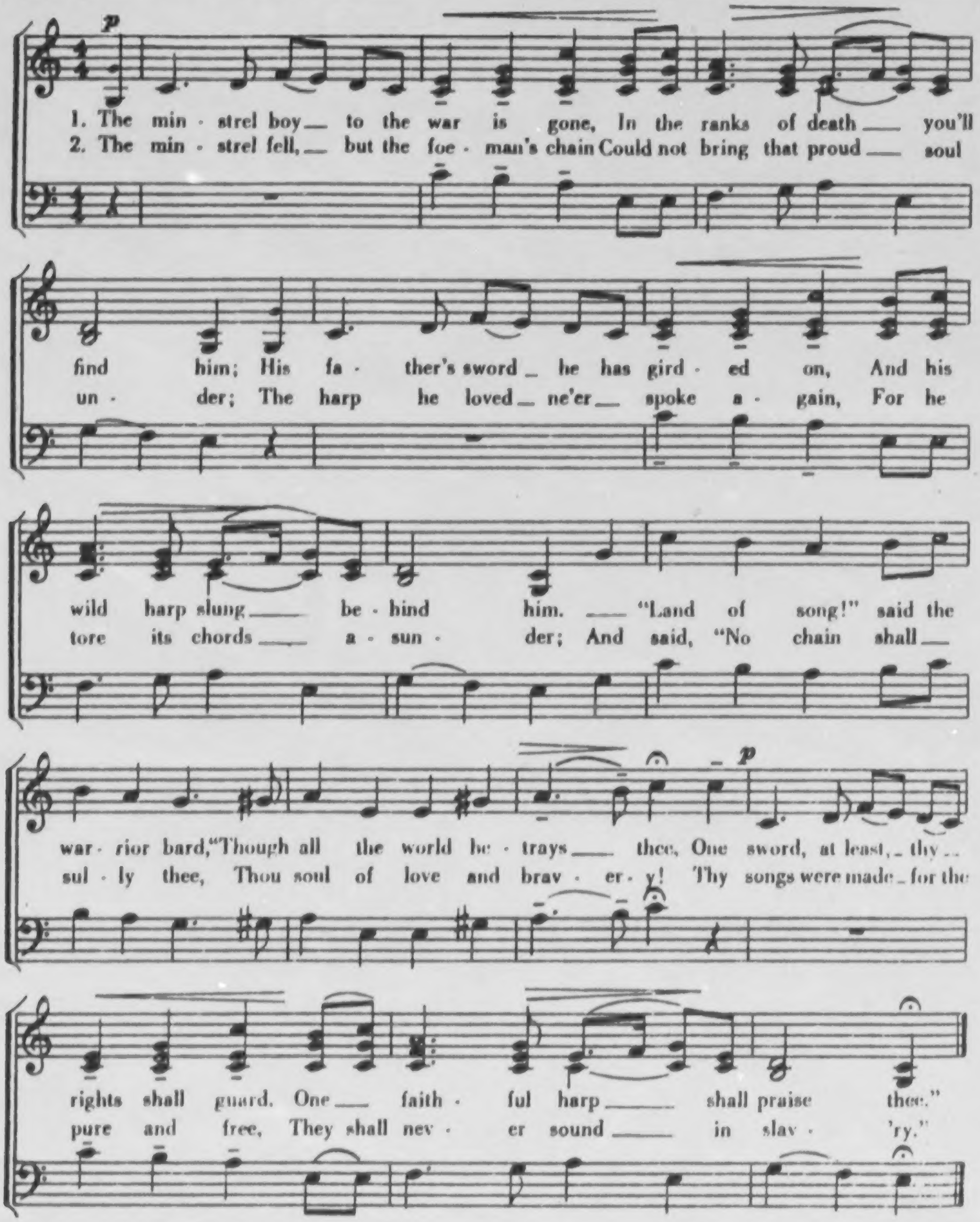
You will hear each song twice. Select the group of letters that describes their phrase structure.


Phrase 1
Phrase 2
Phrase 3
Phrase 4

33. a. aba b. abcd c. aaba d. aa'bb'


All things shall per - ish from un - der the sky;
② F C7 C7 F
Mu - sic a - lone shall live, mu - sic a - lone shall live,
F C7 C7 F
Mu - sic a - lone shall live, nev - er to die.

34. a. aba b. abc c. aaba d. aa'b


p
1. The min - strel boy — to the war is gone, In the ranks of death — you'll find him; His fa - ther's sword — he has gird - ed on, And his wild harp slung — be - hind him. — "Land of song!" said the war - rior bard, "Though all the world be - trays — thee, One sword, at least, — thy rights shall guard. One — faith - ful harp — shall praise thee."
2. The min - strel fell, — but the foe - man's chain Could not bring that proud — soul un - der; The harp he loved — ne'er — spoke a - gain, For he tore its chords — a - sun - der; And said, "No chain shall — sul - ly thee, Thou soul of love and brav - er - y! Thy songs were made — for the pure and free, They shall nev - er sound — in slav - 'ry."
p

35. a. abac b. abcd c. aaba d. aa'bb'

7.3.2
Minimum 3

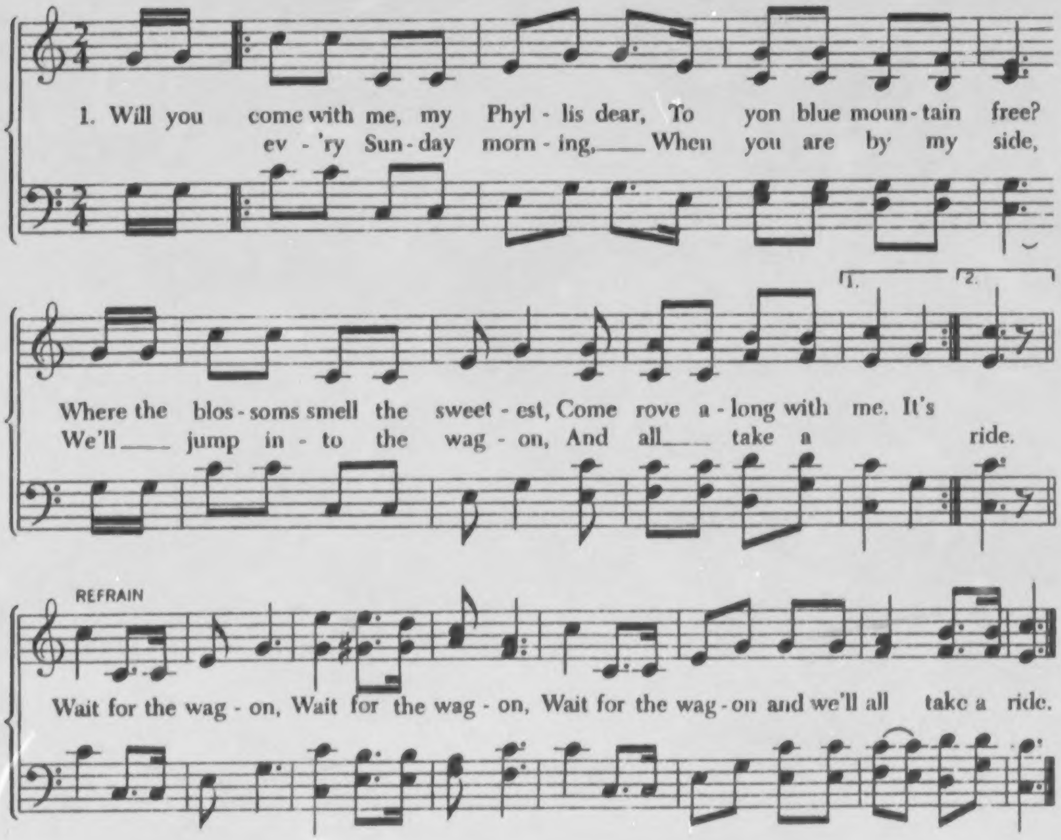
Directions:

Choose the symbols to identify the repeated and contrasting sections of the following songs.

Wait for the Wagon

R. B. ə.

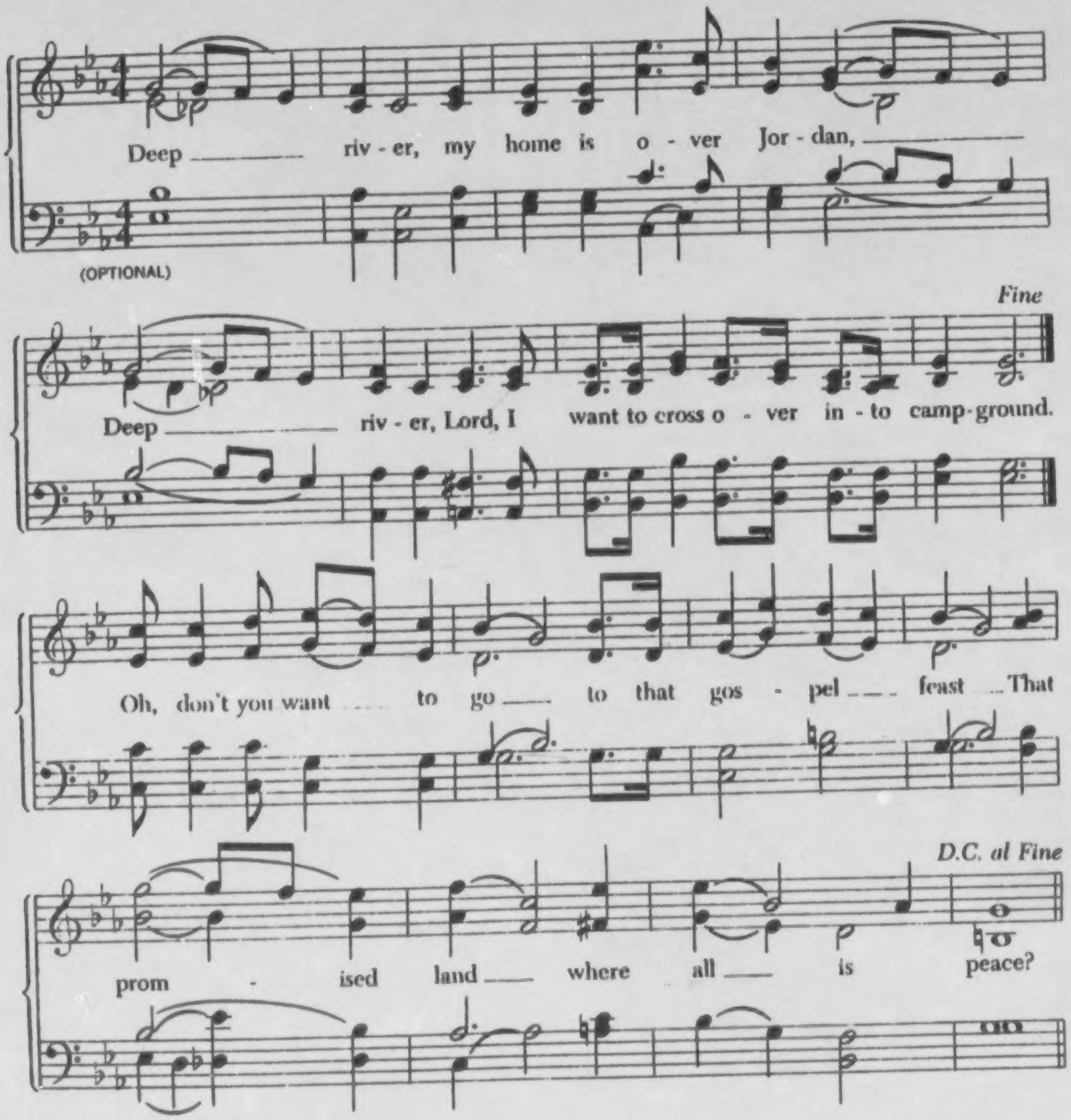
R. B. Buckley


1. Will you come with me, my Phyl - lis dear, To yon blue moun - tain free?
ev - 'ry Sun - day morn - ing, When you are by my side,
Where the blos - soms smell the sweet - est, Come rove a - long with me. It's
We'll jump in - to the wag - on, And all take a ride.
1.
2.
REFRAIN
Wait for the wag - on, Wait for the wag - on, Wait for the wag - on and we'll all take a ride.

36. a. AAB b. AA c. ABA d. ABC

Deep River

Negro Spiritual

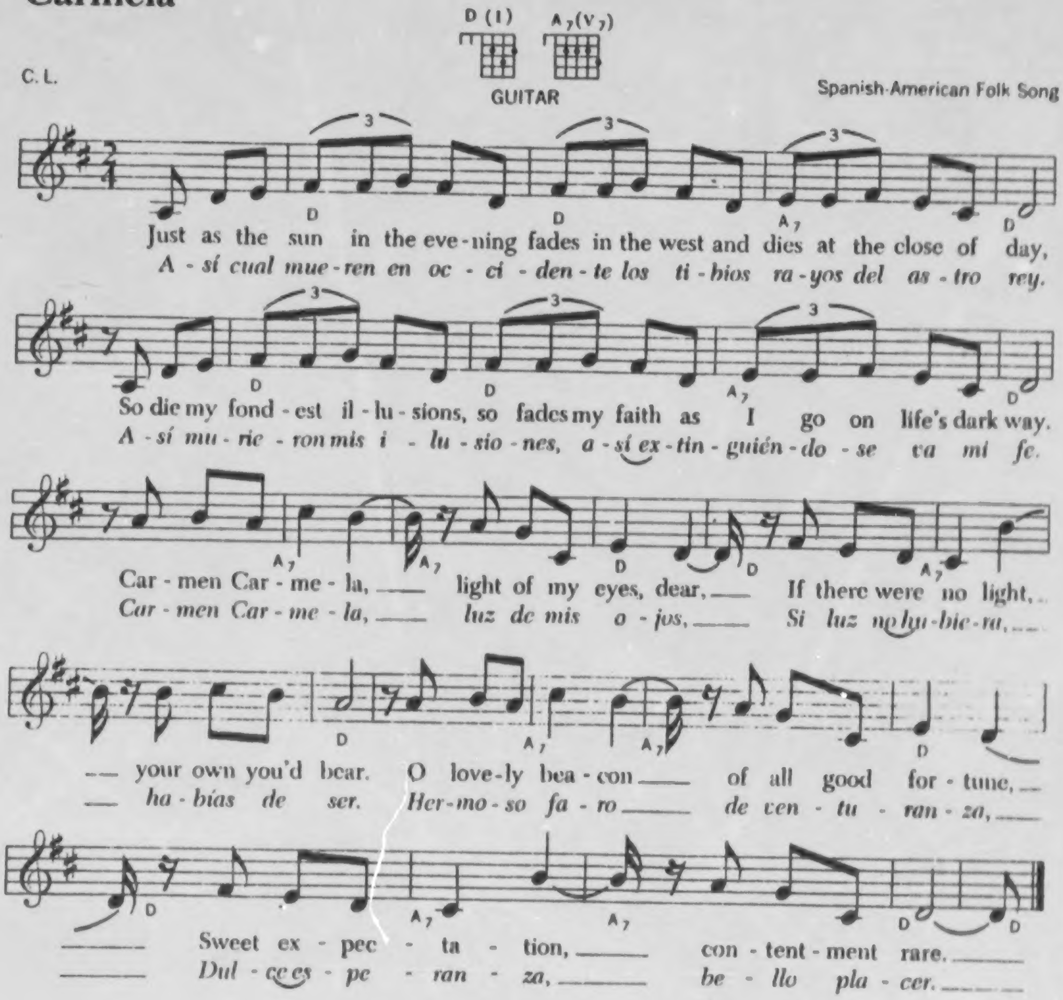

Deep — riv - er, my home is o - ver Jor - dan, —
(OPTIONAL)
Fine
Deep — riv - er, Lord, I want to cross o - ver in - to camp-ground.
Oh, don't you want — to go — to that gos - pel — feast — That
D.C. al Fine
prom - ised land — where all — is peace?

37. a. AB b. AA c. ABA d. ABC

Carmela

C. L.

Spanish-American Folk Song


D (I)
A7(V7)
GUITAR
D
A7
Just as the sun in the eve-ning fades in the west and dies at the close of day,
A-sí cual mue-ren en oc-ci-den-te los ti-bios ra-yos del as-tro rey.
So die my fond-est il-lu-sions, so fades my faith as I go on life's dark way.
A-sí mu-rie-ron mis i-lu-sio-nes, a-sí ex-tin-guién-do-se va mi fe.
Car-men Car-me-la, light of my eyes, dear, If there were no light,
Car-men Car-me-la, luz de mis o-jos, Si luz no hu-bie-ra,
your own you'd bear. O love-ly bea-con of all good for-tune,
ha-bías de ser. Her-mo-so fa-ro de ven-tu-ran-za,
Sweet ex-pec-ta-tion, con-tent-ment rare.
Dul-ce es-pe-ran-za, be-llo pla-cer.

38. a. AB b. AA c. ABA d. ABC

7.3.3
Minimum 3

Directions:

Listen to "Chester" from New England Triptych and decide whether the items listed below are used to achieve unity (by repetition) or variety (by contrasts).

39. MELODIC PATTERNS a. UNITY (REPETITION) b. VARIETY (CONTRAST)

40. TEMPO a. UNITY b. VARIETY

41. RHYTHMIC PATTERNS a. UNITY b. VARIETY

7.4.1
Minimum 4

Directions:

Identify the voice classification you hear.

42. a. SOPRANO b. ALTO c. TENOR d. BASS

43. a. SOPRANO b. ALTO c. TENOR d. BASS

44. a. SOPRANO b. ALTO c. TENOR d. BASS

45. a. SOPRANO b. ALTO c. TENOR d. BASS

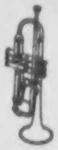
46. a. SOPRANO b. ALTO c. TENOR d. BASS

7.4.2
Minimum 8

Directions:

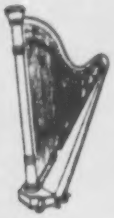
Select the word which best describes the picture.

47.



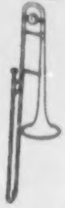
a. STRING b. WOODWIND c. BRASS d. PERCUSSION

48.



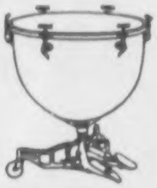
a. STRING b. WOODWIND c. BRASS d. PERCUSSION

49.



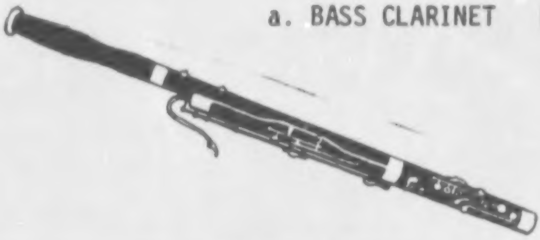
a. STRING b. WOODWIND c. BRASS d. PERCUSSION

50.



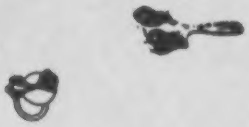
a. STRING b. WOODWIND c. BRASS d. PERCUSSION

51.

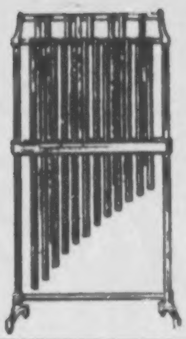


a. BASS CLARINET b. CONTRABASSOON c. BASSOON

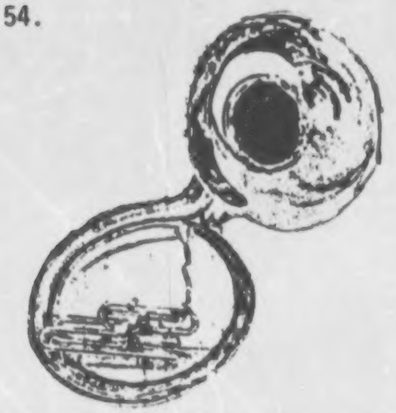
52. a. CASTANETS b. MARACAS c. CLARINET



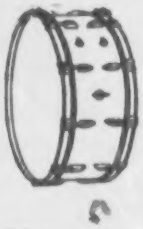
53. a. BELLS b. CELESTA c. CHIMES



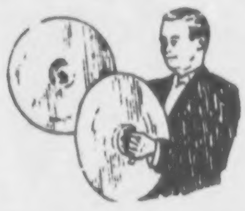
54. a. SOUSAPHONE b. TROMBONE c. SAXOPHONE



55. a. SNARE DRUM b. TYMPANI c. BASS DRUM



56. a. GONG b. CYMBALS c. CELESTA



7.4.3
Minimum 8

Directions:

Select the word to describe the sound you hear.

57. a. STRING b. WOODWIND c. BRASS d. PERCUSSION

58. a. STRING b. WOODWIND c. BRASS d. PERCUSSION

59. a. STRING b. WOODWIND c. BRASS d. PERCUSSION

60. a. STRING b. WOODWIND c. BRASS d. PERCUSSION

61. a. DOUBLEBASS b. BASSOON c. BARITONE

62. a. DOUBLEBASS b. BASSOON c. BARITONE

63. a. CHIMES b. PICCOLO c. BELLS

64. a. CELLO b. XYLOPHONE c. CELESTA

65. a. CLARINET b. CORNET c. CASTANET

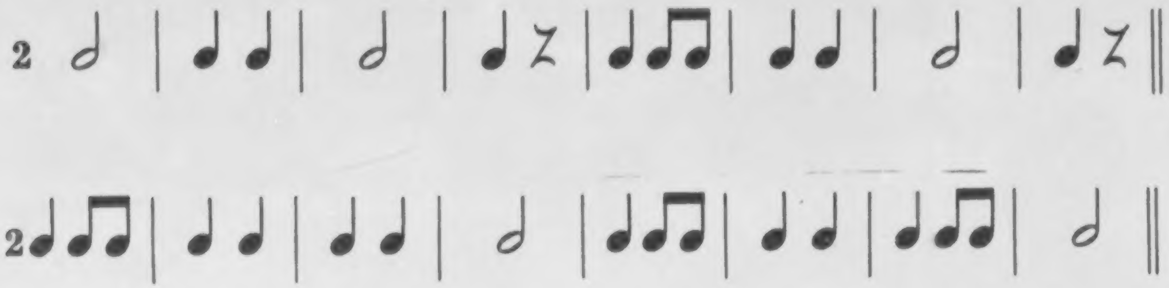
66. a. CLARINET b. FLUTE c. VIOLA

7.5.1
Minimum 7 measures correct

Directions:

Select one of the following rhythm excercises. Clap or play it on a percussion instrument.

Rhythms

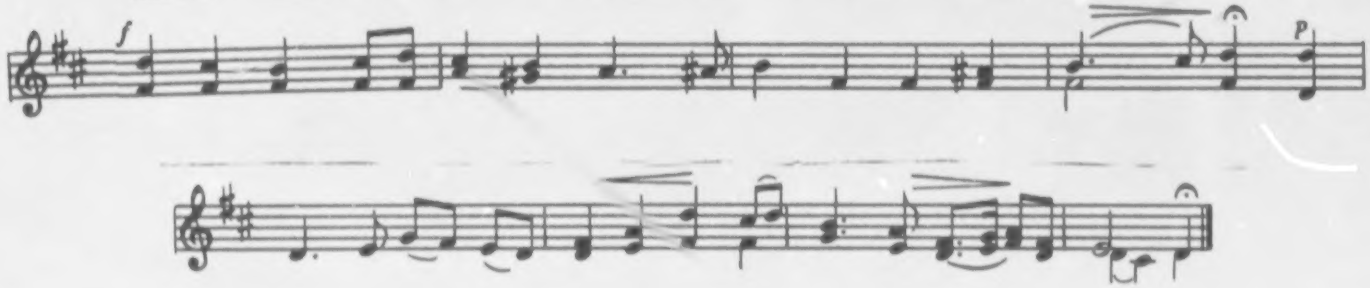


67. Teacher Check: a. YES b. NO

7.5.2
Minimum 4

Directions:

Clap or play the beat of the following song observing the dynamic markings.



Teacher Check List:

68. Piano a. YES b. NO

69. Forte a. YES b. NO

70. < a. YES b. NO

71. > a. YES b. NO

7.5.3
Minimum 4

Directions:

Sing a familiar song with not more than 4 other students using the vocal techniques listed below.

Teacher Check List:

72. Has good posture a. YES b. NO

73. Demonstrates good breath control a. YES b. NO

74. Sings with open mouth (relaxed jaw) a. YES b. NO

75. Demonstrates clear diction a. YES b. NO

7.6.1
Minimum 4

Directions: Part I

Select the word which matches the description.

A play that includes dialogue, singing, acting and dancing.

76. a. JAZZ b. POP c. ROCK d. BROADWAY MUSICAL e. COUNTRY

Light entertainment music.

77. a. JAZZ b. POP c. ROCK d. BROADWAY MUSICAL e. COUNTRY

Directions: Part II

Choose the word which describes the music you hear.

78. a. JAZZ b. POP c. ROCK d. BROADWAY MUSICAL e. COUNTRY

79. a. JAZZ b. POP c. ROCK d. BROADWAY MUSICAL e. COUNTRY

7.6.2
Minimum 9

Directions: Part I

Select the word which matches the description.

80. A classical dance form which uses costumes and settings and tells a story.

a. PROGRAM MUSIC
b. SPIRITUAL
c. BALLET
d. ART SONG
e. SYMPHONY

81. Instrumental music based on a story, painting, event, etc.

a. PROGRAM MUSIC
b. SPIRITUAL
c. BALLET
d. ART SONG
e. SYMPHONY

82. A drama sung throughout to the accompaniment of an orchestra.

a. FOLK MUSIC
b. OPERA
c. CHAMBER MUSIC
d. ART SONG
e. PATRIOTIC MUSIC

83. Songs characteristic of "common people".

a. FOLK MUSIC
b. OPERA
c. CHAMBER MUSIC
d. ART SONG
e. PATRIOTIC MUSIC

84. A composition on a religious topic for solo, chorus, and orchestra.

a. SPIRITUAL
b. HYMN
c. OPERA
d. ORATORIO

Directions: Part II

Choose the word which best describes what you hear.

---

85. "Billy The Kid"

a. FOLK MUSIC
b. ART SONG
c. BALLET
d. OPERA
e. ORATORIO

---

86. "Habanera" from Carmen

a. FOLK MUSIC
b. ART SONG
c. BALLET
d. OPERA
e. SPIRITUAL

---

87. "Surprise"

a. PROGRAM MUSIC
b. SYMPHONY
c. CHAMBER MUSIC
d. PATRIOTIC MUSIC
e. SONATA

---

88. "Danse Macabre"

a. PROGRAM MUSIC
b. SYMPHONY
c. CHAMBER MUSIC
d. PATRIOTIC MUSIC
e. SONATA

---

89. "Joshua Fit the Battle of Jericho"

a. SPIRITUAL
b. HYMN
c. ORATORIO
d. CANTATA

---

90. "Stars and Stripes Forever"

a. SQUARE DANCE
b. SKATING WALTZ
c. PARADE MARCH
d. POLKA

7.6.3
Minimum 4

Directions:

Choose the business which uses the music in the way described.

---

91. Plays soothing music to calm people's nerves.

a. TV/RADIO
b. MOVIE
c. GROCERY STORE
d. RESTAURANT
e. DENTIST'S OFFICE

92. Singing commercial for dill pickles.

a. TV/RADIO
b. MOVIE
c. GROCERY STORE
d. RESTAURANT
e. DENTIST'S OFFICE

93. Uses music to create a sense of well being and to encourage buying.

a. TV/RADIO
b. MOVIE
c. GROCERY STORE
d. RESTAURANT
e. DENTIST'S OFFICE

94. Uses music on a sound track to set mood of story.

a. TV/RADIO
b. MOVIE
c. GROCERY STORE
d. RESTAURANT
e. DENTIST'S OFFICE

95. Plays quiet music to aid digestion.

a. TV/RADIO
b. MOVIE
c. GROCERY STORE
d. RESTAURANT
e. DENTIST'S OFFICE

7.6.4
Minimum 4

Directions:

Choose the correct word to describe what you hear.

96.
a. AFRICAN
b. AMERICAN INDIAN
c. JEWISH
d. LATIN AMERICAN
e. ORIENTAL

97.
a. AFRICAN
b. AMERICAN INDIAN
c. JEWISH
d. LATIN AMERICAN
e. ORIENTAL

98.
a. AFRICAN
b. AMERICAN INDIAN
c. JEWISH
d. LATIN AMERICAN
e. ORIENTAL

99.
a. AFRICAN
b. AMERICAN INDIAN
c. JEWISH
d. LATIN AMERICAN
e. ORIENTAL

100.
a. AFRICAN
b. AMERICAN INDIAN
c. JEWISH
d. LATIN AMERICAN
e. ORIENTAL

JUNIOR HIGHSCHOOL GENERAL MUSIC

MUSIC ACHIEVEMENT TEST

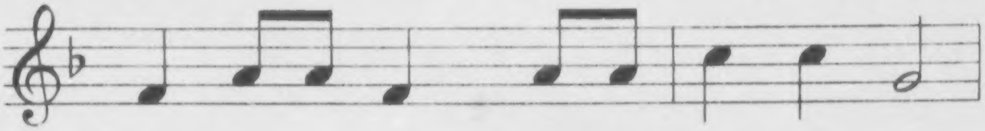
LEVEL 7 - POST TEST

7.1.1
Minimum 3

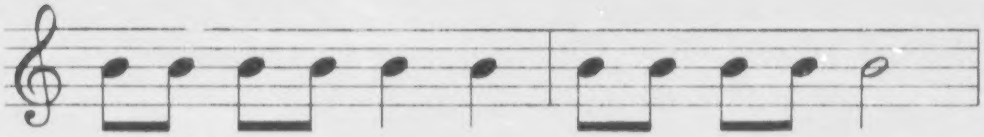
Directions:

Below are examples of melodic direction. Only one of each pair of examples will be played. Indicate which one you hear, a or b.

a.

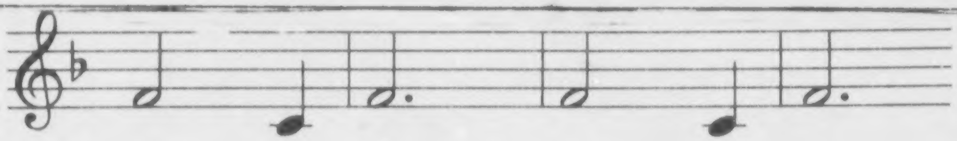


b.

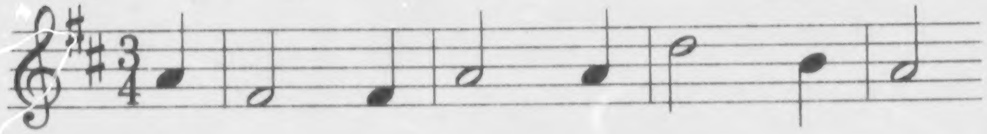


1. a. WAS PLAYED b. WAS PLAYED

a.

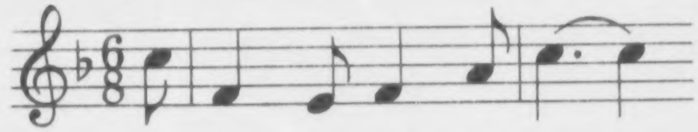


b.

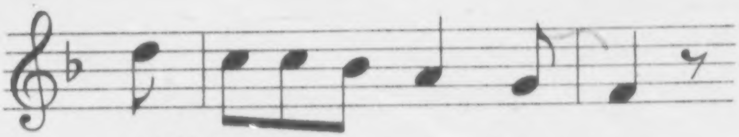


2. a. WAS PLAYED b. WAS PLAYED

a.



b.

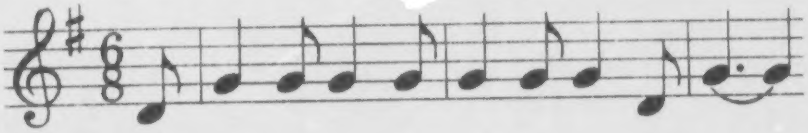


3. a. WAS PLAYED b. WAS PLAYED

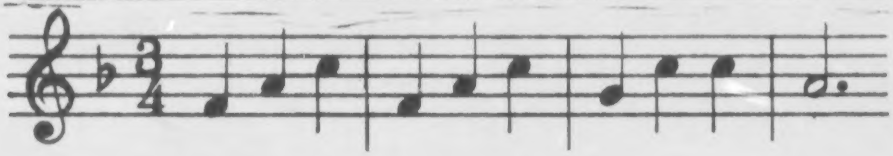
7.1.2
Minimum 3

Directions: Part I

Look at the following melodies and choose the word which best describes each.



4. a. STEPS b. SKIPS c. REPEATED TONES



5. a. STEPS b. SKIPS c. REPEATED TONES

Directions: Part II

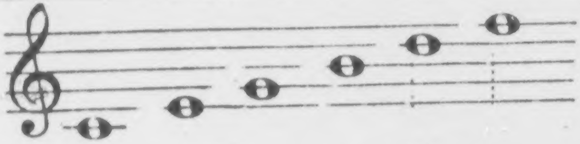
One of the above melodies will be played. Mark the number of the one you hear.

6. a. 4 b. 5

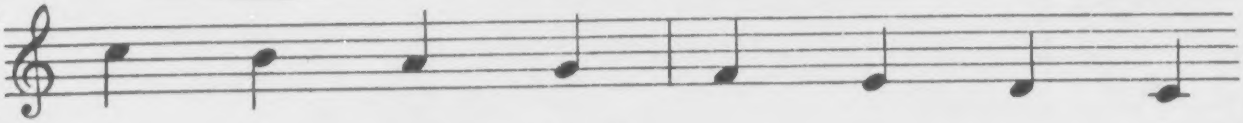
7.1.3
Minimum 3

Directions:

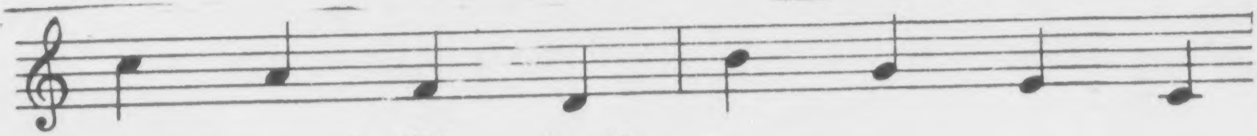
Identify the examples below which are diatonic scales.



7. a. YES b. NO



8. a. YES b. NO



9. a. YES b. NO

7.1 4
Minimum 3

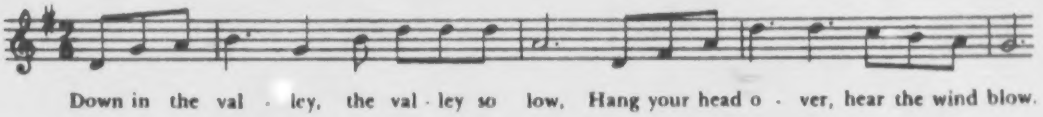
Directions: Part I

Select the word that describes what you hear.

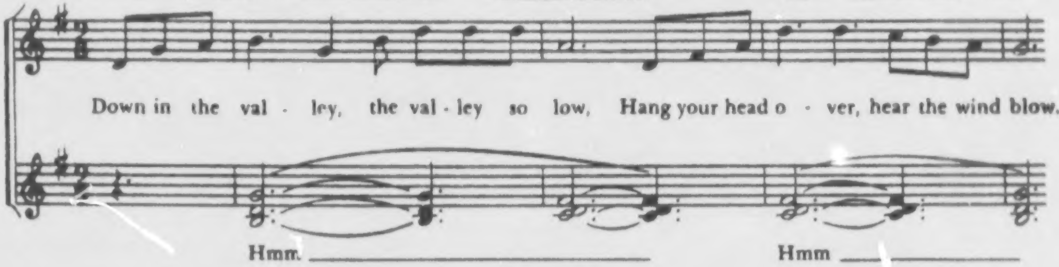
10. a. MELODY b. HARMONY

Directions: Part II

Mark the word that best describes what you see.


Down in the val - ley, the val - ley so low, Hang your head o - ver, hear the wind blow.

11. a. MELODY b. HARMONY


Down in the val - ley, the val - ley so low, Hang your head o - ver, hear the wind blow.
Hmm.
Hmm

12. a. MELODY b. HARMONY

7.1.5
Minimum 3

Directions:

Select the word which best describes the music you hear.

13. a. HOMOPHONIC b. POLYPHONIC

14. a. HOMOPHONIC b. POLYPHONIC

15. a. HOMOPHONIC b. POLYPHONIC

7.2.1.
Minimum 3

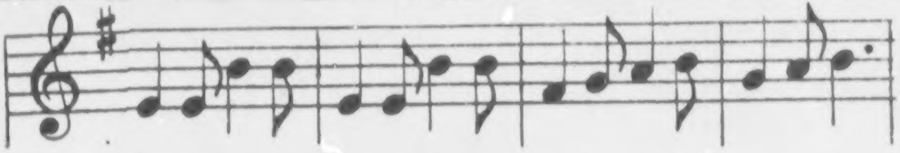
Directions: Part I

Select the correct meter signature for each example you hear.

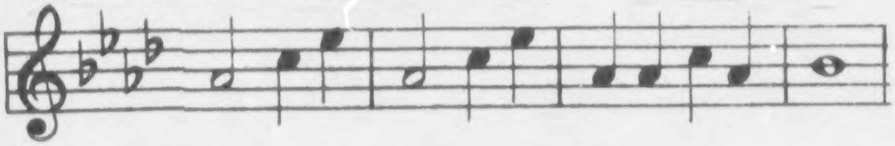
16. a. 2/4 b. 3/4 c. 4/4

Directions: Part II

Select the correct meter signature for these examples.



17. a. 4/4 b. 3/8 c. 6/8



18. a. 4/4 b. 3/4 c. 2/4

7.2.2
Minimum

Directions: Part I

Select the answer which has the following terms arranged in proper order from slow to fast.

19.				
	a. PRESTO	b. ALLEGRO	c. LARGO	d. ANDANTE
	ALLEGRO	PRESTO	ANDANTE	LARGO
	LARGO	ANDANTE	ALLEGRO	PRESTO
	ANDANTE	LARGO	PRESTO	ALLEGRO

Directions: Part II

Select the term which best describes what you hear.

20. a. ALLEGRO b. ANDANTE c. LARGO

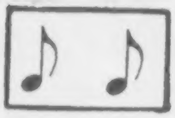
21. a. ACCELERANDO b. RITARDANDO c. NEITHER

22. a. ACCELERANDO b. RITARDANDO c. NEITHER

7.2.3
Minimu 5

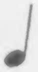
Directions:

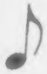
Below are examples of notes and rests. Choose the note(s) or rest(s) equal in value to each example in the box.

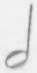


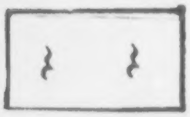
23.

a.

b. 

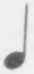
c. 

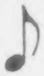
d. 

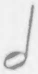


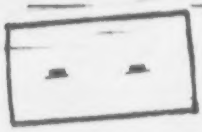
24.

a.

b. 

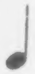
c. 

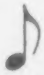
d. 

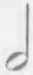


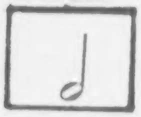
25.

a.

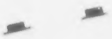
b. 

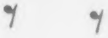
c. 

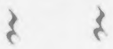
d. 

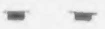


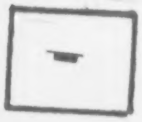
26.

a. 

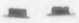
b. 

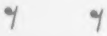
c. 

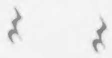
d. 

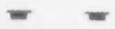


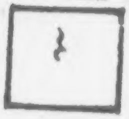
27.

a. 

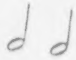
b. 

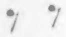
c. 

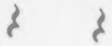
d. 



28.

a. 

b. 

c. 

d.

Directions: Part I

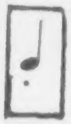
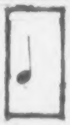
Choose the correct word to complete the sentence.

A dot placed __________ a note increases it's value by one-half.

29. a. UNDER b. BESIDE c. BEFORE

A dot placed __________ a note means it should be played short/detached.

30. a. UNDER b. BESIDE c. BEFORE

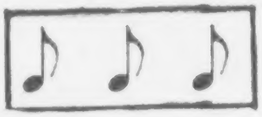
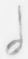
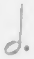
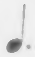
 is held __________ 

31. a. LONGER THAN b. SHORTER THAN c. SAME AS

Directions: Part II

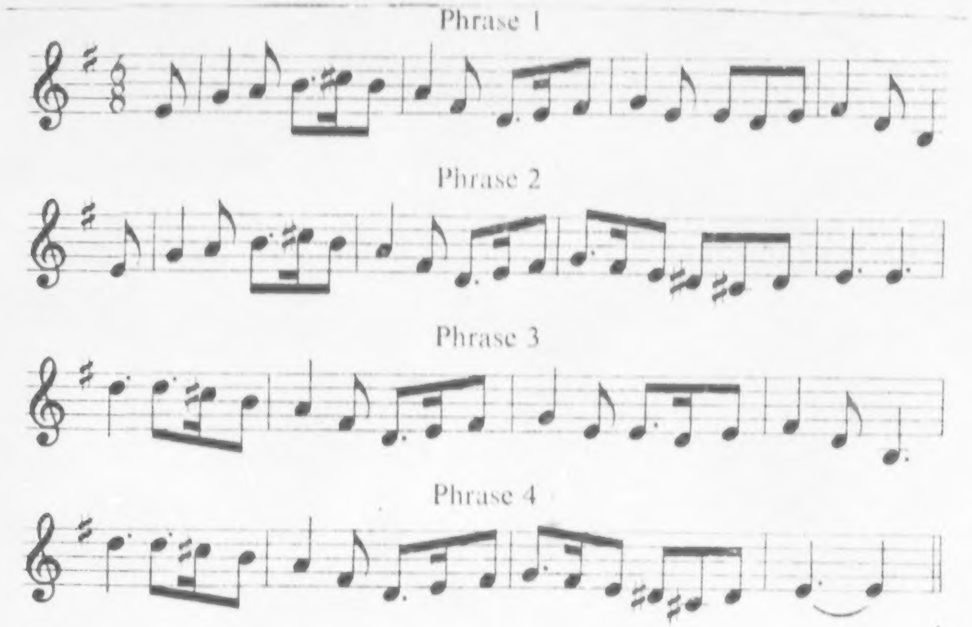
Select the notes equal in value to the note(s) given in each example.

---

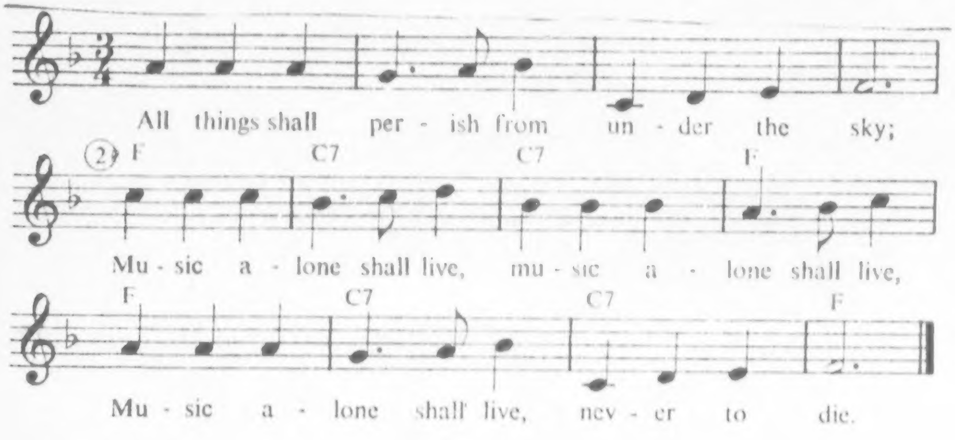
32.  a.  b. c.  d. 

Directions:

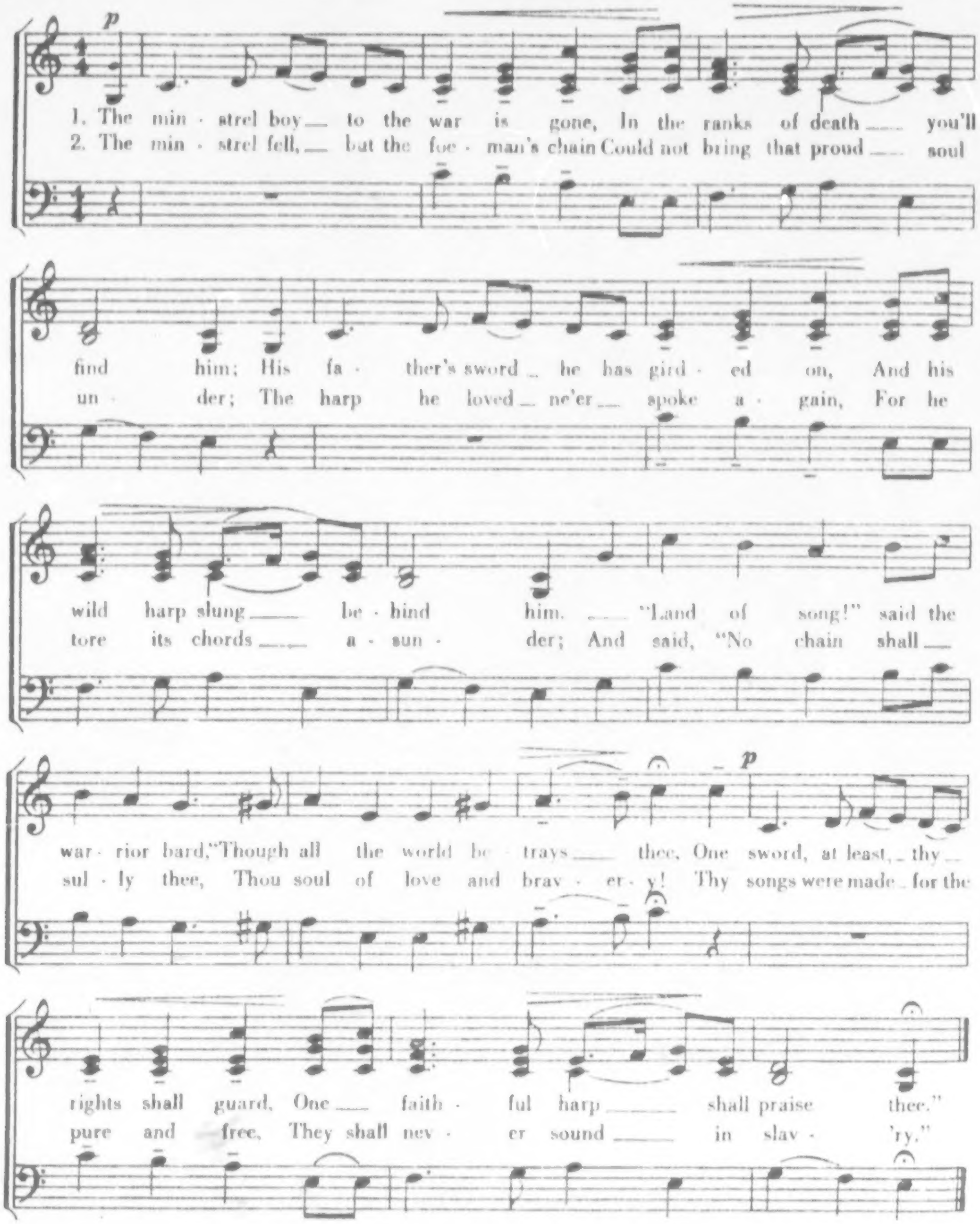
You will hear each song twice. Select the group of letters that describes their phrase structure.


Phrase 1
Phrase 2
Phrase 3
Phrase 4

33. a. aba b. abcd c. aaba d. aa'bb'


All things shall per - ish from un - der the sky;
② F
C7
C7
F
Mu - sic a - lone shall live, mu - sic a - lone shall live,
F
C7
C7
F
Mu - sic a - lone shall live, nev - er to die.

34. a. aba b. abc c. aaba d. aa'b


p
1. The min - strel boy to the war is gone, In the ranks of death you'll find him; His fa - ther's sword he has gird - ed on, And his wild harp slung be - hind him. "Land of song!" said the war - rior bard,"Though all the world be - trays thee, One sword, at least, thy rights shall guard, One faith - ful harp shall praise thee."
2. The min - strel fell, but the foe - man's chain Could not bring that proud soul un - der; The harp he loved ne'er spoke a - gain, For he tore its chords a - sun - der; And said, "No chain shall sul - ly thee, Thou soul of love and brav - er - y! Thy songs were made for the pure and free, They shall nev - er sound in slav - 'ry."
p

35. a. abac b. abcd c. aaba d. aa'bb'

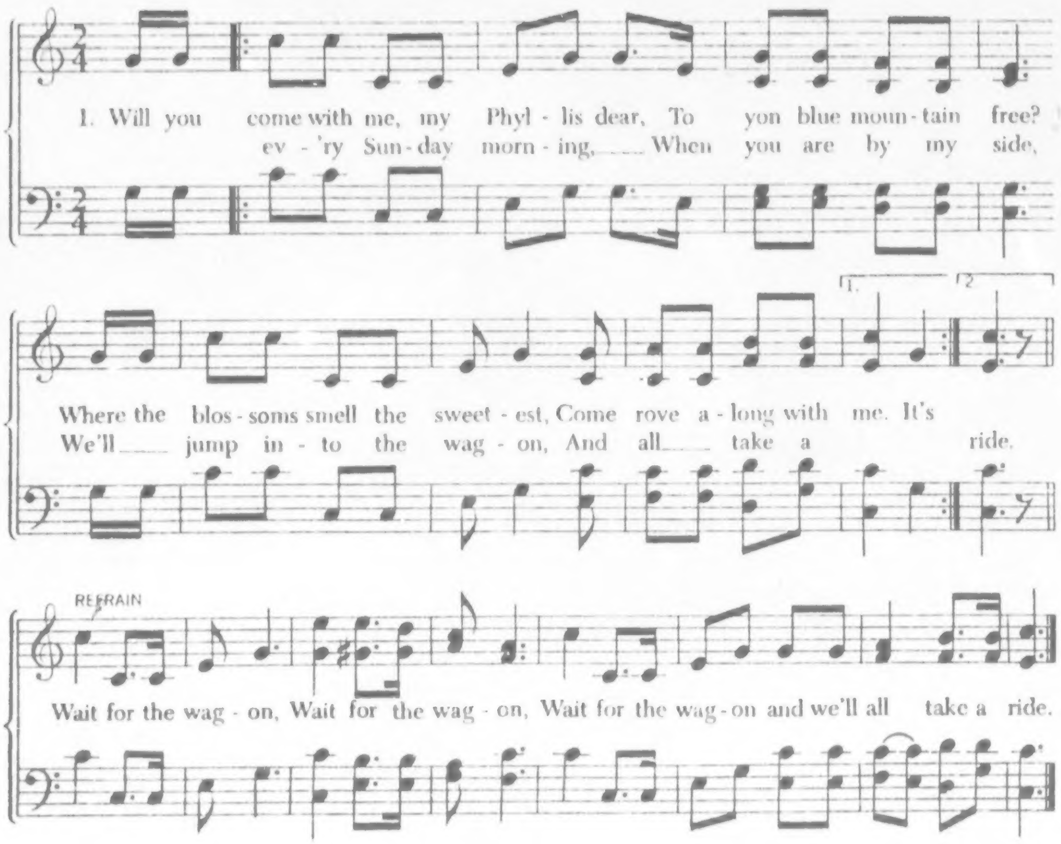
7.3.2
Mini[illegible] 3

Directions:

Choose the symbols to identify the repeated and contrasting sections of the following songs.

Wait for the Wagon

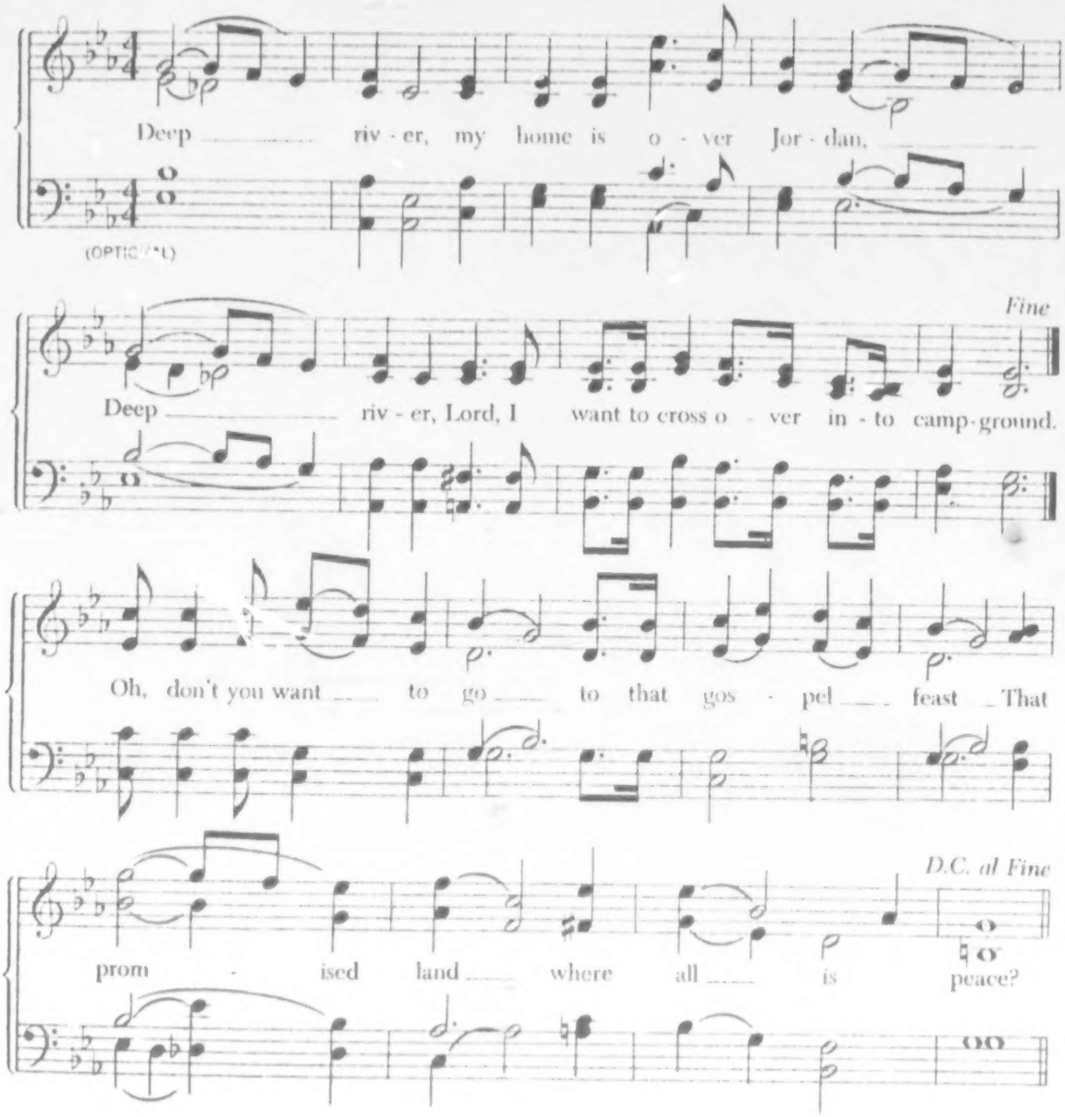
R. B. B. — R. B. Buckley


1. Will you come with me, my Phyl - lis dear, To yon blue moun - tain free?
ev - 'ry Sun - day morn - ing, When you are by my side,
Where the blos - soms smell the sweet - est, Come rove a - long with me. It's
We'll jump in - to the wag - on, And all take a ride.
1. 2.
REFRAIN
Wait for the wag - on, Wait for the wag - on, Wait for the wag - on and we'll all take a ride.

36. a. AAB b. AA c. ABA d. ABC

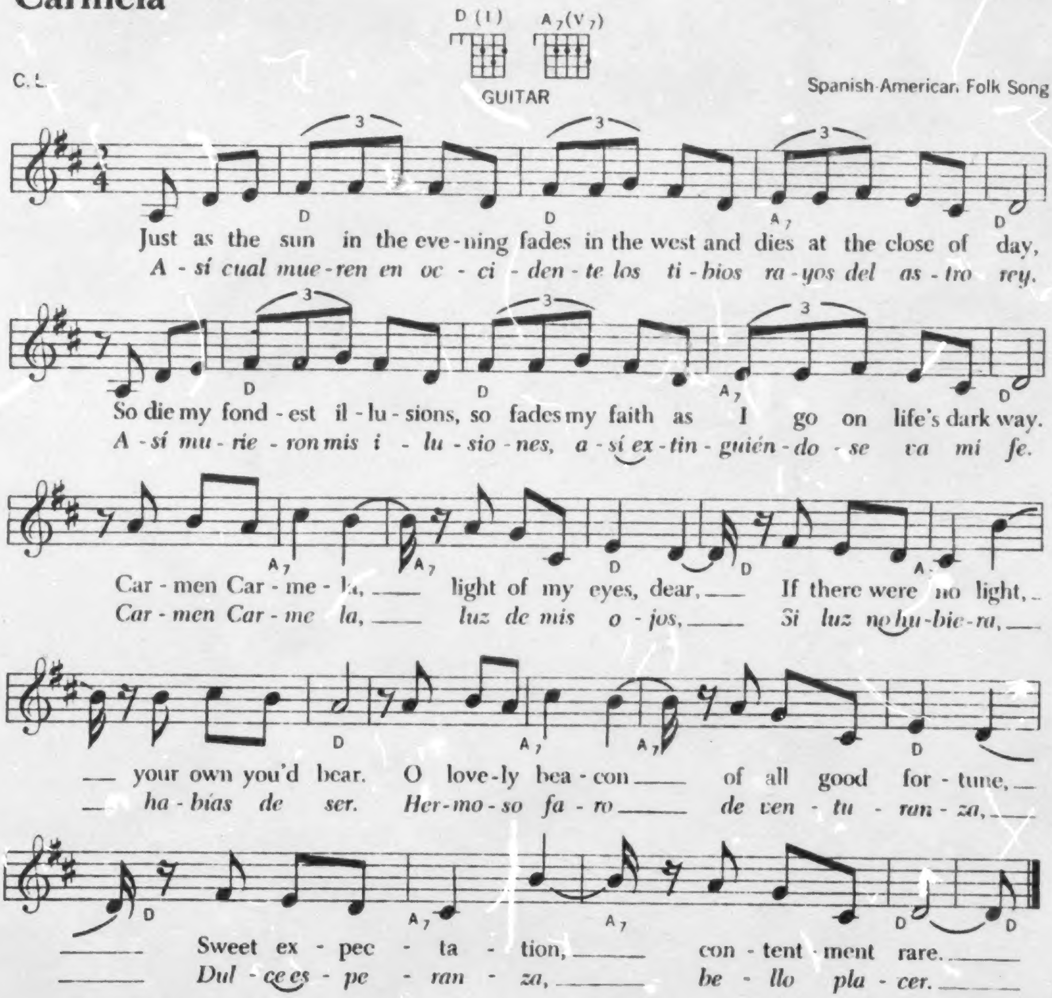
Deep River

Negro Spiritual


(OPTIONAL)
Deep river, my home is over Jordan,
Fine
Deep river, Lord, I want to cross over into camp-ground.
Oh, don't you want to go to that gospel feast That
D.C. al Fine
promised land where all is peace?

37. a. AB b. AA c. ABA d. ABC

Carmela


D (I)
A7(V7)
GUITAR
D
A7
Just as the sun in the eve-ning fades in the west and dies at the close of day,
A - sí cual mue-ren en oc - ci - den - te los ti - bios ra - yos del as - tro rey.
So die my fond - est il - lu - sions, so fades my faith as I go on life's dark way.
A - sí mu - rie - ron mis i - lu - sio - nes, a - sí ex - tin - guién - do - se va mi fe.
Car - men Car - me - la, light of my eyes, dear, If there were no light,
Car - men Car - me la, luz de mis o - jos, Si luz no hu - bie - ra,
your own you'd bear. O love - ly bea - con of all good for - tune,
ha - bías de ser. Her - mo - so fa - ro de ven - tu - ran - za,
Sweet ex - pec - ta - tion, con - tent - ment rare.
Dul - ce es - pe - ran - za, be - llo pla - cer.

C.L.

Spanish-American Folk Song

38. a. AB b. AA c. ABA d. ABC

7.3.3
Minimum 3

Directions:

Listen to "Chester" from New England Triptych and decide whether the items listed below are used to achieve unity (by repetition) or variety (by contrasts).

39. MELODIC PATTERNS a. UNITY (REPETITION) b. VARIETY (CONTRAST)

40. INSTRUMENTATION a. UNITY b. VARIETY

41. DYNAMICS a. UNITY b. VARIETY

7.4.1
Minimum 4

Directions:

Identify the voice classification you hear.

42. a. SOPRANO b. ALTO c. TENOR d. BASS

43. a. SOPRANO b. ALTO c. TENOR d. BASS

44. a. SOPRANO b. ALTO c. TENOR d. BASS

45. a. SORPANO b. ALTO c. TENOR d. BASS

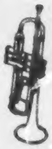
46. a. SOPRANO b. ALTO c. TENOR d. BASS

7.4.2
Minimum 8

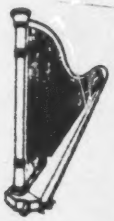
Directions:

Select the word which best describes the picture.

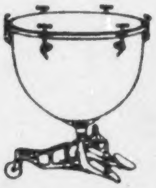
47. a. STRING b. WOODWIND c. BRASS d. PERCUSSION



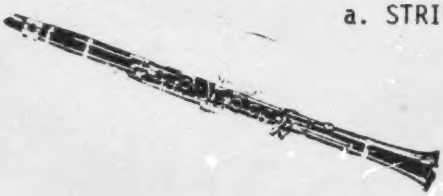
48. a. STRING b. WOODWIND c. BRASS d. PERCUSSION



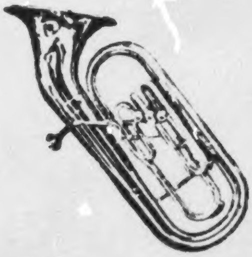
49. a. STRING b. WOODWIND c. BRASS d. PERCUSSION



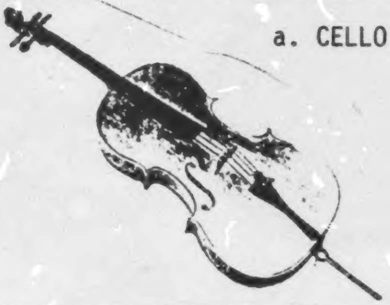
50. a. STRING b. WOODWIND c. BRASS d. PERCUSSION



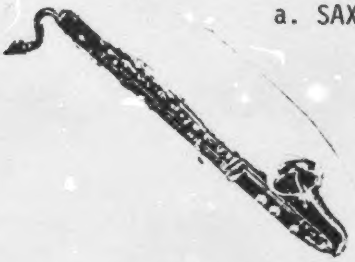
51. a. STRING b. WOODWIND c. BRASS d. PERCUSSION



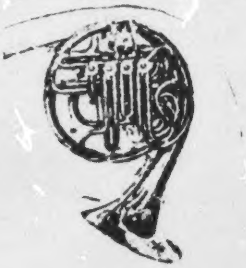
52. a. CELLO b. VIOLA c. CELESTA



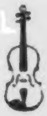
53. a. SAXOPHONE b. BASS CLARINET c. CLARINET



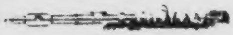
54. a. ENGLISH HORN b. FRENCH HORN c. BARITONE



55. a. VIOLA b. CELLO c. VIBRAPHONE



56. a. OBOE b. PICCOLO c. TROMBONE



7 4.2
Minimum 8

Directions:

Select the word to describe the sound you hear.

57. a. STRING b. WOODWIND c. BRASS d. PERCUSSION e. ELECTRONIC

58. a. STRING b. WOODWIND c. BRASS d. PERCUSSION e. ELECTRONIC

59. a. STRING b. WOODWIND c. BRASS d. PERCUSSION e. ELECTRONIC

60. a. STRING b. WOODWIND c. BRASS d. PERCUSSION e. ELECTRONIC

61. a. TYMPANI b. GONG c. DOUBLEBASS

62. a. HARP b. CELESTA c. HARMONICA

63. a. CLARINET b. TROMBONE c. OBOE

64. a. MARACAS b. SNARE DRUM c. TYMPANI

65. a. CASTANETS b. TAMBOURINE c. MARACAS

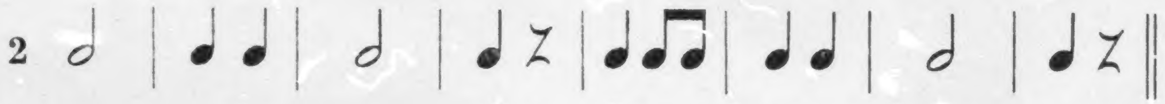
66. a. TROMBONE b. TRUMPET c. ENGLISH HORN

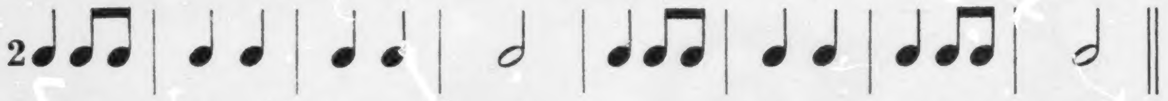
7.5.1
Minimum 7 measures correct

Directions:

Select one of the following rhythm excercises. Clap or play it on a percussion instrument.

Rhythms



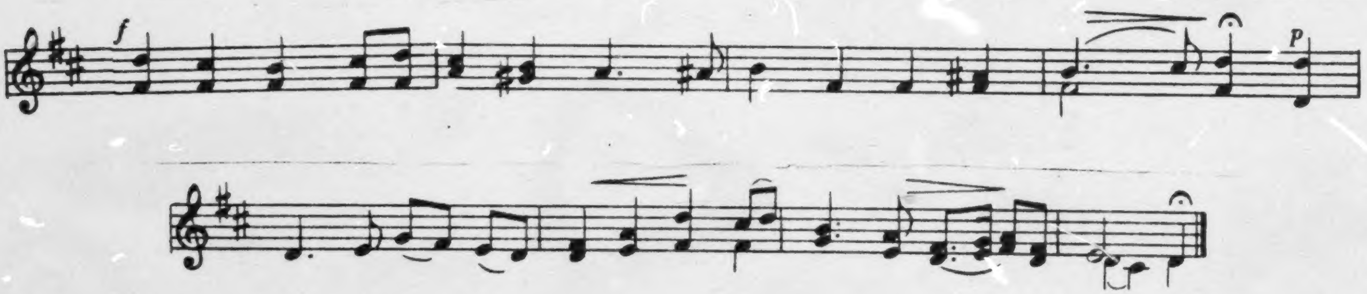


67. Teacher Check: a. YES b. NO

7.5.2
Minimum 4

Directions:

Clap or play the beat of the following song observing the dynamic markings.



Teacher Check List:

68. Piano a. YES b. NO

69. Forte a. YES b. NO

70. < a. YES b. NO

71. > a. YES b. NO

7.5.3
Minimum 4

Directions:

Sing a familiar song with not more than 4 other students using the vocal techniques listed below.

Teacher Check List:

72. Has good posture a. YES b. NO

73. Demonstrates good breath control a. YES b. NO

74. Sings with open mouth (relaxed jaw) a. YES b. NO

75. Demonstrates clear diction a. YES b. NO

7.6.1
Minimum 4

Directions: Part I

Select the word which matches the description.

A style in which the rhythm is the main material, electric amplifiers usually used.

76. a. JAZZ b. POP c. ROCK d. BROADWAY MUSICAL e. COUNTRY

Characterized by syncopation and improvization.

77 a. JAZZ b. POP c. ROCK d. BROADWAY MUSICAL e. COUNTRY

Directions: Part II

Choose the word which describes the music you hear.

78. a. JAZZ b. POP c. ROCK d. BROADWAY MUSICAL e. COUNTRY

79. a. JAZZ b. POP c. ROCK d. BROADWAY MUSICAL e. COUNTRY

7.6.2
Minimum 9

Directions: Part I

Select the word which matches the description.

80. A composed song with accompaniment which expresses the meaning or mood of the text.

a. PROGRAM MUSIC
b. SPIRITUAL
c. BALLET
d. ART SONG
e. SYMPHONY

81. An orchestral composition usually consisting of 3 or 4 movements.

a. PROGRAM MUSIC
b. SPIRITUAL
c. BALLET
d. ART SONG
e. SYMPHONY

82. Music written for small instrumental ensembels.

a. FOLK MUSIC
b. OPERA
c. CHAMBER MUSIC
d. ART SONG
e. PATRIOTIC MUSIC

83. Music expressing pride in one's country.

a. FOLK MUSIC
b. OPERA
c. CHAMBER MUSIC
d. ART SONG
e. PATRIOTIC MUSIC

84. Religious folk song.

a. SPIRITUAL
b. HYMN
c. OPERA
d. ORATORIO

Directions: Part II

Choose the word which best describes what you hear.

---

85. "The Erl King"

a. FOLK MUSIC
b. ART SONG
c. BALLET
d. OPERA
e. SPIRITUAL

---

86. "The John B. Sails"

a. FOLK SONG
b. ART SONG
c. BALLET
d. OPERA
e. ORATORIO

---

87. "Eine Kleine Nachtmusik"

a. PROGRAM MUSIC
b. SYMPHONY
c. CHAMBER MUSIC
d. PATRIOTIC MUSIC
e. SONATA

---

88. "Battle Hymn of the Republic"

a. PROGRAM MUSIC
b. SYMPHONY
c. CHAMBER MUSIC
d. PATRIOTIC MUSIC
e. SONATA

---

89. "God of Our Fathers"

a. SPIRITUAL
b. HYMN
c. ORATORIO
d. CANTATA

---

90. "Push Her Away"

a. SQUARE DANCE
b. SKATING WALTZ
c. PARADE MARCH
d. POLKA

Directions:

Choose the business which uses the music in the way described.

---

91. Plays soothing music to calm people's nerves.

    a. TV/RADIO
    b. MOVIE
    c. GROCERY STORE
    d. RESTAURANT
    e. DENTIST'S OFFICE

92. Singing commercial for dill pickles.

    a. TV/RADIO
    b. MOVIE
    c. GROCERY STORE
    d. RESTAURANT
    e. DENTIST'S OFFICE

93. Uses music to create a sense of well being and to encourage buying.

    a. TV/RADIO
    b. MOVIE
    c. GROCERY STORE
    d. RESTAURANT
    e. DENTIST'S OFFICE

94. Uses music on a sound track to set mood of story.

    a. TV/RADIO
    b. MOVIE
    c. GROCERY STORE
    d. RESTAURANT
    e. DENTIST'S OFFICE

95. Plays quiet music to aid digestion.

    a. TV/RADIO
    b. MOVIE
    c. GROCERY STORE
    d. RESTAURANT
    e. DENTIST'S OFFICE

7.6.4
Minimum 4

Directions:

Choose the answer which describes the music you hear.

96.
a. AFRICAN
b. AMERICAN INDIAN
c. JEWISH
d. LATIN AMERICAN
e. ORIENTAL

97.
a. AFRICAN
b. AMERICAN INDIAN
c. JEWISH
d. LATIN AMERICAN
e. ORIENTAL

98.
a. AFRICAN
b. AMERICAN INDIAN
c. JEWISH
d. LATIN AMERICAN
e. ORIENTAL

99.
a. AFRICAN
b. AMERICAN INDIAN
c. JEWISH
d. LATIN AMERICAN
e. ORIENTAL

100.
a. AFRICAN
b. AMERICAN INDIAN
c. JEWISH
d. LATIN AMERICAN
e. ORIENTAL

APPENDIX J

JUNIOR HIGHSCHOOL GENERAL MUSIC
STUDENT RESPONSE SHEET
(TEST SCORING FORM)

FEED THIS DIRECTION

		T	F			
						PART 2
1	51	a	b	c	d	e
2	52	a	b	c	d	e
3	53	a	b	c	d	e
4	54	a	b	c	d	e
5	55	a	b	c	d	e
6	56	a	b	c	d	e
7	57	a	b	c	d	e
8	58	a	b	c	d	e
9	59	a	b	c	d	e
10	60	a	b	c	d	e
11	61	a	b	c	d	e
12	62	a	b	c	d	e
13	63	a	b	c	d	e
14	64	a	b	c	d	e
15	65	a	b	c	d	e
16	66	a	b	c	d	e
17	67	a	b	c	d	e
18	68	a	b	c	d	e
19	69	a	b	c	d	e
20	70	a	b	c	d	e
21	71	a	b	c	d	e
22	72	a	b	c	d	e
23	73	a	b	c	d	e
24	74	a	b	c	d	e
25	75	a	b	c	d	e
26	76	a	b	c	d	e
27	77	a	b	c	d	e
28	78	a	b	c	d	e
29	79	a	b	c	d	e
30	80	a	b	c	d	e
31	81	a	b	c	d	e
32	82	a	b	c	d	e
33	83	a	b	c	d	e
34	84	a	b	c	d	e
35	85	a	b	c	d	e
36	86	a	b	c	d	e
37	87	a	b	c	d	e
38	88	a	b	c	d	e
39	89	a	b	c	d	e
40	90	a	b	c	d	e
41	91	a	b	c	d	e
42	92	a	b	c	d	e
43	93	a	b	c	d	e
44	94	a	b	c	d	e
45	95	a	b	c	d	e
46	96	a	b	c	d	e
47	97	a	b	c	d	e
48	98	a	b	c	d	e
49	99	a	b	c	d	e
50	100	a	b	c	d	e

WRONG

RESCORE

DIRECTIONS:

- USE #2 PENCIL
- EXAMPLE:

a b ▬ d e

- ERASE COMPLETELY TO CHANGE

TEST RECORD	
PART 1	
PART 2	
TOTAL	
GRADE	GRADED BY
STUDENT NUMBER	EXAMINATION CODE

NAME

SUBJECT

DATE

HOUR

FEED THIS DIRECTION

	T	F			
					PART 1
1	a	b	c	d	e
2	a	b	c	d	e
3	a	b	c	d	e
4	a	b	c	d	e
5	a	b	c	d	e
6	a	b	c	d	e
7	a	b	c	d	e
8	a	b	c	d	e
9	a	b	c	d	e
10	a	b	c	d	e
11	a	b	c	d	e
12	a	b	c	d	e
13	a	b	c	d	e
14	a	b	c	d	e
15	a	b	c	d	e
16	a	b	c	d	e
17	a	b	c	d	e
18	a	b	c	d	e
19	a	b	c	d	e
20	a	b	c	d	e
21	a	b	c	d	e
22	a	b	c	d	e
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25	a	b	c	d	e
26	a	b	c	d	e
27	a	b	c	d	e
28	a	b	c	d	e
29	a	b	c	d	e
30	a	b	c	d	e
31	a	b	c	d	e
32	a	b	c	d	e
33	a	b	c	d	e
34	a	b	c	d	e
35	a	b	c	d	e
36	a	b	c	d	e
37	a	b	c	d	e
38	a	b	c	d	e
39	a	b	c	d	e
40	a	b	c	d	e
41	a	b	c	d	e
42	a	b	c	d	e
43	a	b	c	d	e
44	a	b	c	d	e
45	a	b	c	d	e
46	a	b	c	d	e
47	a	b	c	d	e
48	a	b	c	d	e
49	a	b	c	d	e
50	a	b	c	d	e

WRONG

RESCORE

NUMBER RIGHT

Minnesota Datronics Inc. 3M
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-377A-

APPENDIX K

JUNIOR HIGHSCHOOL GENERAL MUSIC
AUDIO TAPES
FOR
PRE AND POST TEST

This appendix in the original report consists of an audio tape, the content of which is summarized below.

A copy of the tape may be reviewed at Nova University, Fort Lauderdale, Florida 33314, or at the writer's office, Room 17, 1741 Francis Street, Jacksonville, Florida 32209.

A copy of the tape may be obtained on application to the writer at the cost of $6.00 for processing.

SUMMARY OF AUDIO TAPE CONTENT

The content of the audio tape consists of 1) all directions to the teacher administering the test--there are times when the teacher must stop the tape while students answer questions not requiring aural musical stimuli, e.g., see pp. 340-341 in Appendix I, 2) all directions to the student taking the test--these generally consist of the directions printed in the student test booklets, e.g., see pp. 336-337 in Appendix I, and 3) all the musical examples for the test items requiring aural musical stimuli--these might be a short phrase, e.g., see p. 336 in Appendix I and p. 259 in Appendix F, or an entire musical selections, e.g., see p. 342 in Appendix I and p. 286 in Appendix F.

The test administrator only has to start and stop the tape at various times during the test. All directions to the student and aural musical stimuli are on the tape.

APPENDIX L

JUNIOR HIGHSCHOOL GENERAL MUSIC

IN-SERVICE TRAINING

MEMORANDUM

TO: M.J.S. Greek, Director
Professional Development

VIA: O.F.B. Dr. Otto F. Beckham, Supervisor
Music Education

FROM: Stella M. Gourneau

SUBJECT: Request for In-Service Stipends for Junior High General Music Teachers

DATE: September 8, 1975

As you know, we are in the process of trying to overhaul the music curricula in the county. Curriculum products (T.P.O.'s, I.P.O.'s, L.S.', C.Q.'s, Pre-tests, and Post tests) have been developed, and are being field tested for General Music, grades 1-6.

Now, I am attempting to extend this curriculum to the junior high school General Music Program. However, before the products which have been developed thus far can be refined, they must be field tested. To implement an adequate field trial from which we can gather data, some in-service training will have to be scheduled for the participating general music teachers.

Though we have had one in-service training session (August 19, 1975) to familiarize all general music teachers with the curriculum, one day is insufficient for those teachers who will be involved in the field trial of the products.

Therefore, I am requesting stipends for eight teachers for five two hour sessions to begin upon approval of this request and to continue monthly through January, 1976.

Consideration of this request at your earliest possible convenience will be greatly appreciated. Many thanks!

SMG:rr

REQUEST TO ISSUE POINTS FOR INSERVICE COMPONENT LISTED IN THE MASTER PLAN

Copy to:
Dorian
Tillman
Provan

Component Number 1 Number of Points 10

Length of Component in Hours 10 Department Music

Component Descriptive Title Curriculum

Place where this activity will be held Music Office, 1741 Francis Street

Estimated number of participants 3

Proposed director or teacher of this inservice Stella M. Gourneau
Otto F. Beckham

Beginning Date Upon Approval Time of day 3;00 - 5:00 p.m.

Ending Date January 16, 1976 Time of day 3:00 - 5:00 p.m.

Is this during the work day? No Beyond the work day? Yes

For what staff member is this suitable? (Example: Secondary Art Teachers, etc.)

Junior High School General Music Teachers

Verification that this inservice is covered in the Inservice Master Plan:

Ann I. Tillman

Ann I. Tillman, Supervisor
Professional Development

REQUEST FOR FUNDING: (Check if Applicable)

Consultant	
Part-Time Instructor (County Level Staff)	
Stipends	X ($400.00)
Supplies	
Substitutes	
Travel:	
County Personnel	
Consultant	

Signature of person making this request Stella M. Gourneau

Stella M. Gourneau

Approved by: Position Coordinator, Music

Otto Beckham

Otto F. Beckham, Supervisor, Music

John A. Geilen

John A. Geilen, General Director, Curriculum

(SUBMIT IN DUPLICATE)

MEMORANDUM

TO: Stella M. Gourneau, Coordinator
Music Education

FROM: AIT Ann I. Tillman, Supervisor
Professional Development

SUBJECT: Implementation of Master Plan Component

Music
Department of Subject Area

1 - Curriculum
Component Number

DATE: October 23, 1975

Request for Implementation of Component has been received.

___x___ Approved for Master Plan Points (PENDING SCHOOL BOARD APPROVAL)

______ Disapproved

Reason: __________

At the conclusion of the workshop, please submit to our office items that are checked below:

1. Attendance Form	X
2. Stipend Form	X
3. Substitutes Form	
4. In-service Component Participation Report (FORM - A)	X
5. Evaluation for In-service Activities (FORM - O)	X
6. Copy of instruments or reports used for evaluation of participant	X

MINUTES

Page 4

DUVAL COUNTY SCHOOL BOARD
CENTRAL ADMINISTRATION BUILDING
1325 SAN MARCO BOULEVARD
JACKSONVILLE, FLORIDA 32207

November 17, 1975
Date

8:00 P. M.
Time

Mr. Nathan H. Wilson	Mr. Hugh D. Stephens	Mr. Jack Nooney	Mrs. Gene Miller	Mr. Wendell P. Holmes, Jr.	Mr. Joseph Cullen, Vice-Chairman	Mr. William E. Carter, Chairman	AGENDA ITEMS	BOARD ACTION
S			M				APPROVAL OF CONSENT AGENDA	(See next page)
X	X		X	X	X	X		
(SEE PAGE 28)							Curriculum	

That the Board commit itself to the appropriation of $6,250 as matching funds to receive a state grant of $25,000 to provide a work study program for 50 students during the period of December 1, 1975 through August 31, 1976.

Request for Work Study Grant

That the Board authorize the expenditure of Professional Development funds not to exceed $7,442 for the payment of travel and per diem expenses for 141 counselors, principals, and teachers who will attend a workshop on the role of the counselor, in St. Augustine, Florida, on a weekend during the 1975-76 school year.

Payment of Travel and Per Diem - Counselors

That the Board authorize the expenditure of Professional Development funds not to exceed $310 for the following:

1. Payment of 2 substitute days not to exceed $60 so that one Jackson Senior High School Social Studies teacher may attend the National Council for the Social Studies Convention in Atlanta, Georgia, November 25-29, 1975.
2. Payment of travel and per diem not to exceed $250 to cover the expenses of the teacher.

Payment of Substitutes - Travel and Per Diem - School #35

That the Board authorize the expenditure of Professional Development funds not to exceed $2,912 for the following:

1. Payment of consultant fees at the rate of $100 per day for not more than 16 days to Mr. Guy Gattegno who will conduct a series of workshops for classroom teachers and 6th grade center reading resource teachers on the techniques of helping students read and understand mathematical "word problems" during the 1975-76 school year.

Payment of Consultant Fees, Travel and Per Diem

Code: M = Motion S = Second X = Ayes O = Nays ____ = Abstained P = Present

November 17, 1975
Date

8:00 P. M.
Time

AGENDA ITEMS	BOARD ACTION
CONSENT AGENDA (Continued)	
2. Travel and per diem not to exceed $1,312 for 5 trips to be made by Mr. Gattegno.	
That the Board authorize the expenditure of Professional Development funds not to exceed $400 for the payment of stipends at the rate of $5 per hour to not more than eight junior high school general music teachers who will attend a series of five 2-hour workshops on Curriculum Planning and Evaluation during non-school hours in the 1975-76 school year.	Payment of Stipends - Music Teachers
That the Board authorize the expenditure of Professional Development funds not to exceed $2,250 for the payment of stipends at the rate of $5 per hour to not more than 45 Arlington Junior High School faculty members who will attend a series of workshops on the Comprehensive Plan for a total of 10 hours to be held during non-school hours during the 1975-76 school year.	Payment of Stipends - School #213
That the Board authorize the expenditure of Professional Development funds not to exceed $180 for the payment of 6 substitute days so that not more than 6 Biltmore Elementary School primary teachers may observe outstanding instructional programs in other schools during the 1975-76 school year.	Payment of Substitutes - School #78
That the Board authorize the expenditure of Professional Development funds not to exceed $360 for the payment of enrollment fees to the Federal Government's Interagency Auditor Training Center so that three Business Affairs Division personnel may attend a 3 day in-service program on "Developing and Presenting Audit Findings" to be held December 2-4, 1975 in Jacksonville, Florida.	Payment of Enrollment Fees - Business Affairs
That the Board authorize the expenditure of Professional Development funds not to exceed $1,650 for the payment of stipends at the rate of $5 per hour to not more than 55	Payment of Stipends - School #66

APPENDIX M

JUNIOR HIGHSCHOOL GENERAL MUSIC
STUDENT TRACKING CARD
(ROUGH MODEL)

NAME ____________________

SCHOOL ____________________

BIRTHDAY ____________________

STUDENT TRACKING CARD

FOR

BASIC SKILLS IN MUSIC

DUVAL COUNTY SCHOOL BOARD

JACKSONVILLE, FLORIDA

LEVEL	Pre Test	Post Test	PITCH	Pre Test	Post Test	DURATION	Pre Test	Post Test	STRUCTURE
I	____	____	7.1.1 Identifies melodic direction as up, down or up and down.	____	____	7.2.1 Identifies two beat, simple three beat and four beat meter aurally and visually	____	____	7.3.1 Identifies phrase structure by naming phrases with letters.
	____	____	7.1.2 Identifies melodic movement as steps, repeated pitches and skips.	____	____	7.2.2 Identifies qualities of tempo, presto, allegro, andante, largo, accelerando, ritardando.	____	____	7.3.2 Identifies sections as being repetition and contrast.
	____	____	7.1.3 Identifies diatonic scale as a succession of 8 step-wise tones.						
II	____	____	7.1.4 Differentiate between melody and harmony.	____	____	7.2.3 Identifies the 2 to 1 relationship of simple note and rest values.	____	____	7.3.3 Identifies unity and variety in a composition through repetition and contrasts of melodic/ rhythmic pattersn, instrumentation, dynamics and tempo.
	____	____	7.1.5 Identifies homophonic and polyphonic music.	____	____	7.2.4 Identifies the function of the dot (including staccato)			
III	____	____	7.1.6 Differentiates between major and minor chords aurally.	____	____	7.2.5 Identifies 6/8, C and meters visually.	____	____	7.3.4 Identifies binary, ternary and rondo forms.
	____	____	7.1.7 Identifies compositions as being major or minor through hearing.	____	____	7.2.6 Identifies rhythm patterns: even, uneven and syncopated.	____	____	7.3.5 Identifies theme with variations.

	____ ____ 7.1.8 Differentiates between consonant and dissonant harmonies.		
IV	____ ____ 7.1.9 Identifies and defines basic music symbols associated with pitch.	____ ____ 7.2.7 Identifies and defines basic music symbols associated with duration: measure, bar line, dot, staccato, legato, fermata, tied note, slur.	____ ____ 7.3.6 Identifies and defines basic music symbols associated with structure: DC al Fine, DS al Fine, repeat sign, 1st & 2nd endings, double bar lines, Fine, verse and chorus (refrain) coda, phrase.

Pre Test	Post Test	MUSIC MEDIA	Pre Test	Post Test	PERFORMANCE	Pre Test	Post Test	FUNCTION
____	____	7.4.1 Identifies 4 classifications of voices aurally.	____	____	7.5.1 Perform from rhythmic notation on percussion instruments or by clapping.	____	____	7.6.1 Identifies contemporary types of music in concerts.
____	____	7.4.2 Identifies individual instruments and instrument families of the symphony orchestra visually.	____	____	7.5.2 Plays percussion instrument or clap observing dynamic markings.	____	____	7.6.2 Identifies traditional types of music used in concerts, entertainment, worship and recreation.
____	____	7.4.3 Identifies orchestra instruments and their families aurally.	____	____	7.5.3 Sing, demonstrating good vocal technique.	____	____	7.6.3 Identifies uses of music by businesses.
			____	____	7.5.4 Sing a 2 part round with accurate pitch and rhythm.	____	____	7.6.4 Distinguishes between examples of Am Ind, Oriental, Latin American, African and Jewish music.
____	____	7.4.4 Identifies folk, keyboard and electronic instruments aurally.	____	____	7.5.5 Sing or play an unfamiliar melody.	____	____	7.6.5 Identifies a characteristic of music from 4 Historical Periods and arrange in chronological order.
			____	____	7.5.6 Create and perform two measures of rhythmic ostinato.			

		___ ___ 7.6.6 Identifies title and composer of one aural example from each historical period.
___ ___ 7.4.5 Identifies performing groups aurally symphony orchestra, brass ensemble, woodwind quartet, marching band, string quartet, rock jazz ensemble, mixed chorus, male chorus, duet/trio, girls chorus.	___ ___ 7.5.7 Write an original 8 measure melody in C major.	___ ___ 7.6.7 Identify main duty/skill required for specific Music Careers. ___ ___ 7.6.8 Identify leisure time activities which give personal satisfaction, promote music in the community or utilize music as an auxiliary.

APPENDIX N

JUNIOR HIGHSCHOOL GENERAL MUSIC
(PRELIMINARY FIELD TRIAL)
TEACHER QUESTIONNAIRE

TEACHER QUESTIONNAIRE

CURRICULUM DEVELOPMENT

IN

JUNIOR HIGHSCHOOL GENERAL MUSIC
(PRELIMINARY FIELD TRIAL)

1. Did you have a curriculum guide or syllabus for the junior highschool General Music course before participating in this field test?

YES 0 NO 7

2. If you answered "yes", what is the title?

____

3. If you answered "no", did you receive any guidance on what you were to teach?

YES 0 NO 7

4. If you answered "no", how did you decide what to teach?

a. Followed textbook	YES	7	NO	0
b. Planned units on:				
1. themes, holidays, historical periods, etc.	YES	7	NO	0
2. music skills	YES	7	NO	0
3. music concepts	YES	7	NO	0
4. choral techniques	YES	6	NO	1
5. music theory	YES	7	NO	0
6. music appreciation	YES	7	NO	0
7. music history	YES	7	NO	0
8. guitar, piano, uke, etc.	YES	7	NO	0

c. Other ________________________________

5. Do you think it is worthwhile for us to pursue the following tasks in General Music?

a. Develop performance objectives	YES	7	NO	0
b. Develop criterion referenced tests	YES	7	NO	0

c. Identify levels of achievement
YES 7 NO 0

d. Set county standards for minimum basic skills to be achieved YES 7 NO 0

6. Do you think the written curriculum we are developing would

a. improve instruction? YES 7 NO 0

b. improve learning for students?
YES 7 NO 0

c. improve articulation (transfer) from elementary general music to junior highschool General Music for students? YES 7 NO 0

7. How have you been collecting data on student achievement in your General Music classes?

a. Teacher observation? YES 7 NO 0

b. Rating scales? YES 2 NO 5

c. Teacher-constructed tests?
YES 7 NO 0

d. District contest results?
YES 7 NO 0

e. Other? None was reported

8. Do you think a county-developed standard test on basic music skills identified by the junior highschool general music teachers would

a. provide an improved method of collecting data on student adchievement? YES 7 NO 0

b. provide a focus for instruction?
YES 7 NO 0

c. provide a focus for learning?
YES 7 NO 0

9. Did you have the materials, supplies and equipment required for teaching the objectives in this curriculum? YES 6 NO 1

10. Should we procede with in-service training in the refinement of this curriculum?
YES 7 NO 0

Do you wish to participate? YES 4 NO 3

11. Should we develop the alternative methods/media component?
YES 7 NO 0

12. Should the curriculum be installed in all junior highschool General Music classes?
YES 7 NO 0

13. Additional comments, suggestion (pro/con or both) will be greatly appreciated.

I know it helped me organize my planning more carefully...I think it would be great to install it in all schools...Whatever activity we do, we could gear it toward the objectives.

***

I think it should be put in every school...I'm glad our school was picked out of the hat...It helped me a lot.

***

Last couple of years I was scheduled into a 9 week wheel and I taught something different to each group of kids.

***

I just taught whatever I felt like doing... Sometimes I changed the order of units..Sometimes got ideas from in-service training that I liked and used.

***

New textbooks have a pretty good selection of modules. You can select those you want to use in whatever order you wish to use them.

MEMORANDUM

TO: Stella M. Gourneau

FROM: Okle C. Jones
Junior High General Music Teacher

SUBJECT: Curriculum Development for General Music

DATE: February 18, 1976

When I began teaching in this county about twelve years ago, the only curriculum guide contained a few suggested units of study on things like instruments of the orchestra, folk songs, etc. The text books on adoption then were completely unstructured song books. When we tried to discuss curriculum in teacher's meetings we discovered that we were all going our separate ways and doing various "units". If a child moved across town he was lost.

Then the newer textbooks came out with more structure and stress on elements of music. From listening to others and from my own experience, I think these books began to determine what was taught to a certain extent.

When SAFE training arrived in our county, we all began to talk about objectives. Next we began to identify basic skills in music. Thus each teacher would be able to teach her own way with her own materials but the child would develop certain skills no matter which teacher he had.

Until this year when we were able to do a trial run it was too theoretical to use. I am really excited about it now because I can see how it has helped my own planning and teaching. When it is fully implemented in our county. I feel that we will be able to improve the level of student achievement.

APPENDIX O

MAXI I PRACTICUM
REQUIREMENTS AND CONSTRAINTS

REQUIREMENTS AND CONSTRAINTS

Requirements:

1. Personnel currently employed by the school system must be used exclusively, and on a part-time basis only, for curriculum development.

2. The products must be applicable to the development of performance-based, learner-oriented systems for the subject area of general music.

3. The products must conform to the systems analysis techniques currently used by Duval County.

4. No additional funds must be required for the employment of additional fulltime personnel, or purchase of additional equipment not currently budgeted.

5. Qualified substitues must be provided for all instructional personnel while they are serving on task forces.

6. Task force members must be trained in system analysis techniques, either before or during their writing assignment.

Constraints:

1. For continuity of the instructional program, instructional personnel cannot remain out of their classroom assignments for long periods of time and at frequent intervals.

2. There is no central facility with enough unoccupied space to house, comfortably, several task forces working simultaneously.

3. Clerical services are at a minimum, and as presently allocated, are not sufficient for the volume of work currently needing these services.

4. The participant, a graduate of traditional college music training programs, is not an expert in program development and evaluation. Therefore, the participant is and will be seeking input from the music staff, the Program Development Staff, the Program Evaluation Staff, and the personnel who have been involved in the systems programs that have been developed and implemented in the Duval County School System.

5. Priorities for printing have been established in the school system, and curriculum development products in music have to be squeezed in when a lull occurs in the established printing schedule. This sometimes causes a slight delay in the progress of the practicum work.

6. The junior highschool administrators have inserted a required health course in the curriculum, shortened the teaching periods by one, and changed the General Music and Art from one-year courses to one-semester courses.

APPENDIX P

MAXI I PRACTICUM
EVALUATIONS
FROM
LOCAL REVIEWERS

THE DUVAL COUNTY SCHOOL BOARD

ADMINISTRATION BUILDING
1325 SAN MARCO BOULEVARD, JACKSONVILLE, FLORIDA 32207

Herb A. Sang
SUPERINTENDENT OF SCHOOLS

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James S. Hornsby
William S. Mathias, Jr.
Joseph L. Cullen

February 17, 1976

Mr. S. O. Kaylin
Director of Practicums
Nova Ed. D. Program
Nova University
Fort Lauderdale, Florida 33314

Dear Mr. Kaylin:

This letter confirms that the procedures used to develop the music performance objectives, criterion measures, and criterion referenced tests contained in Miss Stella Gourneau's maxi I practicum, adhere to the development standards and validation procedures established within the Duval County School System for all curriculum products.

I have worked closely with this participant as she has executed this practicum and know the effort to be one of quality. (I also instructed her in the operation of the Electronic Scorer and assisted with scoring some of the tests.)

The resultant products should assist music teachers in Duval County in improving student performance, and provide direction to others seeking to improve music education.

Sincerely,

J W Grieder

Dr. John W. Grieder, Director
Performance Based Curriculum Development

JWD:sh
PBCD

THE DUVAL COUNTY SCHOOL BOARD

ADMINISTRATION BUILDING
1325 SAN MARCO BOULEVARD, JACKSONVILLE, FLORIDA 32207

JOHN T. GUNNING
SUPERINTENDENT OF SCHOOLS

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Mrs. Gene Miller
James S. Hornsby
William S. Mathias, Jr.
Joseph L. Cullen

February 18, 1976

Mr. S. O. Kaylin
Director of Practicum
Nova University
College Avenue
Fort Lauderdale, Florida 33314

Dear Mr. Kaylin:

This letter is written on behalf of Stella Gourneau, a Nova participant, who requested that I serve as one of the local reviewers of her Maxi I practicum. She kept me informed and involved throughout the execution of the practicum effort and I am happy to be able to verify that the practicum objectives were achieved.

Until this effort was identified, there was a lack of a guide or syllabus for junior highschool general music. Miss Gourneau is to be commended on her contribution to this obvious need. Her contribution should impact the General Music course in that it is a viable way to deal with the needs of students and teachers.

I have read her practicum report, and consider it a document of professional quality; it constitues an excellent contribution to our school system. It represents a great deal of conscientious effort. Miss Gourneau has received my approval to install the curriculum in all junior highschool General Music classes.

Sincerely,

Howard Baird

Howard Baird, Director
Secondary Curriculum

HB:vb

THE DUVAL COUNTY SCHOOL BOARD

ADMINISTRATION BUILDING

1325 SAN MARCO BOULEVARD, JACKSONVILLE, FLORIDA 32207

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Joseph L. Cullen

February 18, 1976

Mr. Samuel O. Kaylin
Director of Practicums
National Ed. D Program
Nova University
Fort Lauderdale, Florida 33314

RE: Stella M. Gourneau

Dear Mr. Kaylin,

As General Director of the Curriculum Division in Duval County, I have been requested by Ms. Stella M. Gourneau, a Nova participant, to render an evaluation of her Maxi I practicum.

I have closely observed the entire project from the initial development, through implementation, to the final analysis of data.

I have evaluated the completed practicum report and I am pleased to state that I am willing to recommend that this curriculum for the junior high school general music course be installed in all the junior high schools in the school district.

Ms. Gourneau should be commended for her enthusiasm and organizational ability in the execution of her Maxi I practicum.

Sincerely,

John A. Geilen, Jr.

John A. Geilen, Jr.
Director, Curriculum

JAG/1

THE DUVAL COUNTY SCHOOL BOARD

ADMINISTRATION BUILDING
1325 SAN MARCO BOULEVARD, JACKSONVILLE, FLORIDA 32207

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James S. Hornsby
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Joseph L. Cullen

February 19, 1976

Mr. S. O. Kaylin
Practicums Department
National Ed. D. Program for Educational Leaders
Nova University
College Avenue
Fort Lauderdale, Florida 33314

Dear Mr. Kaylin:

Miss Stella Gourneau has requested that I serve as one of the local reviewers for her Maxi I Practicum and this letter is in response to that request.

The Duval County school system has been committed for the last five years to the development of a performance-based curriculum in music. Up until this time, we have been able to develop a K-6 music program along the lines of performance-based curricula.

Miss Gourneau's project is very timely in that it certainly fits a need in the county for a junior high general music curriculum. I would categorize her efforts in this practicum as outstanding. I have read the practicum and am thoroughly familiar with the contents and I heartily endorse it in toto.

My plans for the junior high general music program in Duval County will include the implementation of Miss Gourneau's curriculum developed for this practicum as well as the test instruments (pre and post) that she has developed.

Naturally, prior to implementation we will have a second committee of music teachers to meet and give in-put as to any necessary changes. However, I feel that the changes will be negligable.

In my estimation, Miss Gourneau has certainly fulfilled the requirements of a Nova Maxi I practicum and I personally appreciate her efforts as they are most timely and relevant to the needs of the music department and the music education of our students.

Sincerely,

Dr. Otto F. Beckham
Supervisor, Music Education

OFB/1

February 27, 1976

Dr. Samuel O. Kaylin, Director
Practicums Department
National Ed.D. Programs
Nova University
College Avenue
Fort Lauderdale, Florida 33314

Dear Dr. Kaylin:

Miss Stella Gourneau has had me review her Maxi Practicum, "Promote Improvement in the Junior High School General Music Course--a Safe Approach."

The description of the process by which we have attempted to develop our curriculum is one of the best statements that I have seen. It demonstrates a thorough knowledge, and more important, a depth of understanding that few people have achieved.

Miss Gourneau has bridged the gap between the serious artist and the curriculum developer as few people have been able to do.

The tests which have been produced and the procedures which she has developed are outstanding.

This project will, in fact, improve the junior high school curriculum for all the students enrolled in general music in the junior high schools.

Plans are being made to install the program in all of the junior high schools beginning in the fall.

Sincerely,

Donald W. Johnson, Associate
Superintendent, Curriculum

DWJ:ag

APPENDIX Q

ASSESSMENT SYSTEM
FOR
MUSIC CURRICULA

ASSESSMENT PLAN

- 0.0 Assessment System
  - 1.0 Validate Tests
    - 1.1 Tests Developed
    - 1.2 Preliminary Critique
    - 1.3 Preliminary Field Trial
    - 1.4 Analysis and Revision
    - 1.5 Critique by Experts
    - 1.6 Field Test
    - 1.7 Data Analysis by Experts
    - 1.8 Revision of Tests
  - 2.0 Testing Procedures
    - 2.1 Prepare audio/video tapes for testing students
    - 2.2 Prepare orientation procedures for outside evaluation team testing instrumental performance of students
    - 2.3 Distribute tests, materials, schedules
    - 2.4 Test students under specified procedures
    - 2.5 Collect test results
    - 2.6 Return to music office
  - 3.0 Data Procedures
    - 3.1 Prepare NCS student response forms
    - 3.2 Prepare NCS scan program

3.2.1 Prepare specifications for reporting to school format

3.2.2 Prepare specifications for reporting to district format

3.3 Prepare Burroughs Computer Program including edit routines

3.4 Prepare clerical processing procedures

3.5 Submit to Data Processing System

4.0 Reporting System

4.1 Prepare procedures for orienting teachers on use of data results

4.2 Obtain output from data procedures

4.3 Analyze district results

4.4 Distribute school results to schools

4.5 Analyze school and individual results

5.0 Instructional Management System

5.1 Examine results of analysis of individual students

5.1.1 Identify instructional needs for students

5.1.2 Prepare instructional prescription for students

5.1.3 Implement prescription

5.1.4 Evaluate student progress

5.1.5 Test student outcomes on post test

5.2 Examine results of analysis of school level results
    - 5.2.1 Identify instructional program needs
    - 5.2.2 Identify in-service training needs
    - 5.2.3 Identify curriculum needs
    - 5.2.4 Identify instructional resource needs

5.3 Examine results of analysis of district level results
    - 5.3.1 Identify music program needs
    - 5.3.2 Identify in-service training needs
    - 5.3.3 Identify curriculum needs
    - 5.3.4 Identify instructional resource needs

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